musical
COURIER

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LEOPOLD MANNES

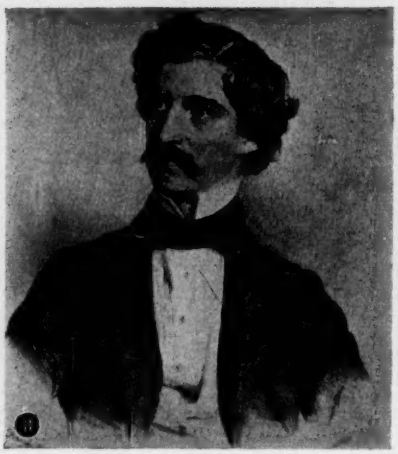
President, The Mannes College of Music

MUSICIANS' DIARY— ANNO 1854

Compiled by Russell Kerr

As the new year dawns, Musical Courier offers a conspectus of some eminent music folk in the spotlight a century ago

GILBERT AND SULLIVAN were only youths at the time, and didn't suspect they would convulse the world. In fact, Sullivan—sans Dundreary—was still a chorister in the Chapel Royal. (Cartoon from the Ruddigore period.)

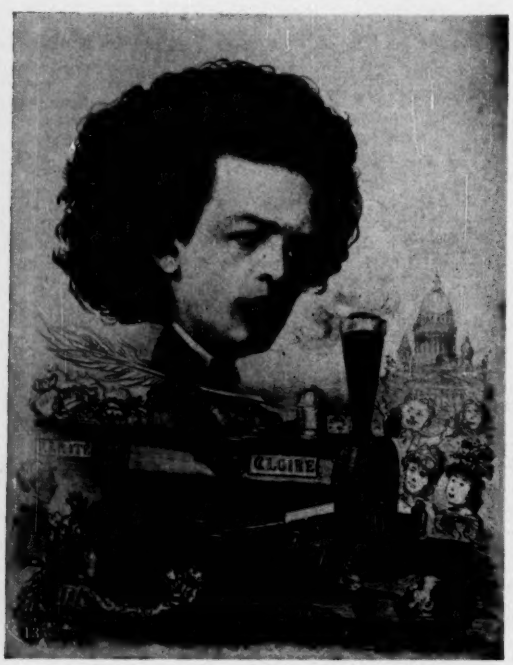


JOHANN STRAUSS JR. (from a lithograph by Kriehuber made the previous year) was 29, had bowed as conductor of his own band at 19, and was already a Vienna celebrity.

BRAHMS—as yet also beardless—was engaged in composing his Piano Trio, assisted Clara Schu- first songs and B major Piano Trio. He assisted Clara Schumann's breakdown and attempted suicide.

(Below)

ANTON RUBINSTEIN, also a favorite of caricaturists—this one is by Ciardi—was then making his fabulous concert tours of Europe. He is astride a locomotive labelled "Glory," and carrying a quill to show he is also a creative artist.



WAGNER (here seen offering Bruckner a pinch of snuff, in a silhouette by Otto Böhler) was working on his music drama, Die Walkuere. And everyone knows what that did to opera!

musical COURIER

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Going on Seventy-Five

AS the Musical Courier heads into its seventy-fifth year, there is opportunity to review some of the facets of the notable tradition for which it has stood.

There has been, first of all, the purpose—through various managements and changes of outer dress—to carry on the basic search for a living and veritable picture of the musical scene.

With its branch offices and representatives in American and European cities, the Musical Courier has presented an overall coverage that has sought out the highlights of music life here and abroad.

We do not have to tell readers that this chronicle has maintained a consistent quality and inclusiveness over the decades—through periods of both wars and peace. The details about the latest opera and concert premiere, and what the principal artists of the day were doing, have been just as vividly set forth in the era of Patti as in that of Pons. And there has been as much anticipation among the musical cognoscenti concerning the new work occupying Puccini as later about the scores of Alban Berg or Arnold Schoenberg, or of still more recent coteries.

For many years our correspondents in Europe, Latin America and Australia have given the reader lively reports about the latest musical happenings in these capitals. Today the wire associations have told Americans by the next morning whether So-and-So's opera was a success the previous evening in Milan or elsewhere. Nevertheless, of undiminished importance is the report written at greater length, and the assembling into one dedicated publication of the current music panorama of the world. This is one of the functions that Musical Courier has maintained through the years.

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Plans and Projects

And then there are the artists and teachers, not to mention the composers. How many a project or theory of interpretation, prospectus for new concert series, or impresario's strategic plans for a season under the eyes of his competitor, have been breathed into the receptive ear—and noted by an efficient fountain pen—of one of Musical Courier's representatives!

On its covers have appeared a vast galaxy of famous artists ranging from the days of Nilsson and Hauk through the heyday of Caruso and Chaliapin to the leading vocalists of today. The battles of "bel canto" are still going on, just as they did in the era of Campanini and Caruso. And the various schools of piano performance—weight and relaxation versus a different attack—occupy the theorists of the keyboard, as the Auer-against-Thomson debate once shook the string artists.

Today's entry of television and the wide screen has brought new problems, yet it is not amiss to recall that in the early days of each, cinema and radio were considered rivals to concerts. And in spite of everything, concert-giving went on, and doubtless will for ever.

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Autres Jours . . .

The times have been growing more streamlined, from wire services to Ultrafax and from LP recordings to the era of tape. In its next issue, Musical Courier inaugurates a new regime.

While maintaining its traditional search for the latest and most interesting coverage of music, it will appear in a somewhat different garb. Details of this change will be published in the issue of February 1.

Meanwhile, toss a reminiscent orchid to the seventy-four years agone!

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Sigma Alpha Iota's Notable Work

The announcement made in our Jan. 1 issue of Sigma Alpha Iota's third annual American Music Awards competition is only one of the forward-looking steps of this fifty-year-old professional music fraternity for women. With 101 college chapters at the latest reckoning, and with 64 chartered alumnae chapters, this pioneer organization in its field numbers among its members many leading musicians. It has promoted many musical organizations such as the MacDowell Colony, played a leading role in the Professional Panhellenic Association, shown keen interest in the National Association for Music Therapy, the American Symphony Orchestra League, the Interfraternity Research and Advisory Council, the National Conference on College Fraternities and other groups. Sigma Alpha Iota has also established its own Television Award designed to further the best interests of music, and its Modern Music Series was the first such fraternity issues of published works. Its International Music Fund has led to such varied worldwide projects as sending music and instruments to foreign lands. The Sigma Alpha Iota Foundation has awarded scholarships in many music schools and centers, made gifts to the Metropolitan Opera, the Musicians Club of America and other organizations. With its American Music Awards program and other benefactions, this fraternity is every year extending further the scope of its activities. Among music groups, it is one of America's organizations most richly endowed with vision.

ON THE COVER

Leopold Mannes, American pianist, composer and president of the Mannes College of Music, is a notably versatile member of the musical profession. The son of David and Clara Damrosch Mannes, he studied at the Institute of Musical Art and the Mannes Music School (which his father founded) and at Harvard. Later Mr. Mannes spent five years studying composition in New York and Italy with Rosario Scalero, and piano in New York and Paris with Cortot. Winner of the Walter Scott Foundation Piano Scholarship, the Pulitzer Prize in Composition and a Guggenheim Fellowship, he taught composition at the Institute of Musical Art and was on the faculty at the Mannes Music School. For eight years he was associated with Leopold Godowsky, Jr., in the work on development of color film for the Eastman Kodak Company, retaining meanwhile his post as co-director of the Mannes School. Today he is president of this institution, known since 1953 as the Mannes College of Music. Mr. Mannes is the piano artist of the celebrated Mannes-Gimpel-Silva Trio, now playing on a coast to coast concert tour. Among numerous affiliations, he is a charter-founder member of the American Executive Committee of the Casals Music Festival.

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Seventy-fifth Year
January 15, 1954

(The MUSICAL COURIER is now available in microfilm)

THE MUSICAL FORUM

Looking Backward — and Ahead

By Russell Kerr

WITHOUT wishing in any sense to emulate Edward Bellamy, this writer, casting a sentimental eye over the happenings of thirty years in music, feels that the dawn of 1954 calls for some retracing of the path we have all followed in these eventful years.

There are new media of communication on every hand, and more wonderful ones to follow, but in a sense the background of the musical scene is basically the same. Or is it?

On the whole, the vista is less glamorous perhaps—but then a sense of serious values has come from the wars we have surmounted. A new production of Thaïs, which was a *cause célèbre* in Hammerstein's day, would cast hardly a ripple now. We are somewhat less naïvely anticipatory of a new work by even a world figure. There have been so many cases of *réclame* and disappointment. But the conflicting state of present-day composition may have something to do with this.

IN order to show the contrasts that have come about in three decades, swing the musical telescope on some of the fabulous affairs of yesteryear that now look so diminutive (as if the lens has been applied to your eye in reverse).

Start with the opera—for it has always been one of the richest, as well as the zaniest, of musical purlieus. Recall the opening of the post-Caruso era? The shock that hung over Manhattan for several days when the noble singer passed away—and caused the newspapers to print stories about him for the larger part of a week—is still recalled by those who often saw his jaunty figure on its streets. The problem of the succession waxed hot for some time, and Martinelli-lovers and Gigli-fans contended in behalf of their idols. In the end it was discovered—just as it is in most cases of the sort—that there is no real successor. All celebrities are unique. . . .

Next season there was no new tenor king, but the blonde beauty of Maria Jeritza, dancing in salmon-pink as the raffish Marietta in The Dead City, provided a new magnet. It has always been the same in the world of lyric drama—the king or queen is dead, long live another!

"Farewells" have been among the fondest occasions in musicdom. All opera-lovers recall a succession of them—the banked bouquets, the tears and speeches—ranging from Bori and Alda to Flagstad. Many remember the fabulous leave-taking of Geraldine Farrar, when the "Met" was crowded and boxes bloomed with streamers, bouquets and balloons, and the street outside was thronged so that traffic halted when she left, loaded with tributes.

And the celebrations of this and that—the anniversaries—their glow remains. Remember when Antonio Scotti achieved his 25th year at the "Met" and was feted at a great dinner and party in a leading hotel? The dais held divas including Sembrich and Rosa Ponselle, and W. J. Henderson enlarged on the basso's famed ability at "character composition"—discreetly perhaps, for his voice was then no longer in its prime. The performance of the evening had been Tosca, in which he played his famous role of Scarpia—lecherous and cruel but a grand seigneur — for the umpteenth time.

Despite the glamorous surface, opera of the Golden or Tinsel Age had financial problems, but one heard more about the brilliance and only occasionally about the red ink. Fabulous sums, as everyone knows, were rung up on the wrong side of the ledger in some of the Chicago Opera seasons under the tempestuous Mary Garden (who showed a remarkable ability to joust with unions in the afternoon and die with supernal calm as Mélisande in the evening).

Nowadays it sometimes seems as if there were more fund-raisings than opera-giving on the mind of modern impresarios. But whereas an opera could be mounted then for $50,000, it usually today costs $150,000 for a first-rate, replendent job. Understandably, we do not lavish the sums that were forthcoming in days of yore for such dubious baggages as Zaza and La Reine Fiammette. And the Maecenases have dwindled.

History recalls when Higginson gave his huge endowment establishing the Boston Symphony in the '80's, it was thought that this would continue as a bulwark for ever. And such men as Flagler with the New York Symphony and others gave lavishly as much as $100,000 a year to stop up any deficit-gaps. All this ceased or declined greatly when the bleak 'thirties dawned.

In recent years the individual concert-goer has been raised to the throne previously occupied by the super-angel. And throughout the country, the emphasis shifted to the smaller patron or donor, committees being created in many cities to raise the annual maintenance fund. In the concert field, the Organized Audience Plan arose, and did a great deal to guarantee and put on a stable basis the previous rather haphazard gambles of musical impresario-ship.

WHERE is the *succès de scandale* of the present day? There are so few that we have all apparently become *blasé*, compared with those affairs when the Five Orchestral Pieces of Schoenberg or the once-horrendous scores of Ornstein or Varèse first affrighted the American ear? (The late Fritz Busch once related to the writer how an elderly music patron in one of his audiences turned suspiciously to her hearing aid and shook it down smartly as the first strains of the Schoenberg Pieces came through it.) And there were episodes when men shook fists and howled as two camps rioted at some of the premieres. No one today allows his blood pressure to be raised, because we have become conditioned to thorny new idioms.

The 'twenties were peculiarly the heyday of the modern music societies—when every new work was awaited with great anticipation. Concerts of these groups today are held at longer intervals. Though the classics of contemporary music have emerged with definiteness, the idioms are diverse and there is a polite struggle still going on between the twelve-tone composers and those who believe in other methods.

What is new in recent decades is that the American composer has come out upon the world stage, unafraid and in large numbers. It is no longer a matter of the great continent of Europe with the tiny isle of America—but in some concerts almost a reversal of this. The Coplands, Pistons, Barbers and many, many others have created a *corpus* of music that is heard again and again with pleasure. Which is the real test—not the hectic premieres and speedy forgettings of several decades ago, when the movement was young and yeasty.

THEN in educational music a great deal—some would say practically all—has changed. The great music schools of America have arisen to augment some older ones, and in every college and University today there is a thriving hive of modern technical instruction. Nowadays one can say that at least our young composers are trained on a larger scale and with a greater throughness than in any other period anywhere. (Not to compare them with the geniuses who often train themselves by doing what comes naturally.)

There are opera workshops, orchestral symposia, critical conventions, ballet productions galore. Almost every sort of student group is becoming vocal and comparing notes. Festivals are put on entirely with student and faculty material—including *décor* and performers. The modern dance when it fled Central Europe in the 'thirties often took refuge on our campuses, as did some *avant-garde* stage directors. Result, *Expressionismus* on the green lawns of Alma Mater. . . .

Unlike Europeans, the hardy young musicians of America even took a devastating war somewhat in stride. They marched in service bands, conducted concerts in uniform, took their creative work to Europe with them, sometimes as technicians in the Armed Services. And after it was over, many returned and went calmly to school to learn more about creating and performing music—sometimes in this case taking their young families along.

The three decades saw many innovations—the vast growth of films, radio, television, and the phenomenal increase in recordings since the long play record and magnetic tape revolutionized the industry. More developments are doubtless just around the corner, and perhaps the public concert hall and opera house may in time be supplanted by other ways of listening to sound.

But as 1954 bows in, the prospect seems to be that the fads will drop away and the solid elements of progress be widened. Which is something to have been gained, even in thirty years.

Metropolitan Restages Tannhaeuser

Harshaw sings first Elisabeth . . . . Vinay in role of tempted knight

The Metropolitan Opera's new production of Tannhaeuser was revealed on Dec. 26. This performance, using the original, or Dresden, version without the Paris Venusberg additions, had distinguished qualities that brought some cheers from the audience. The musical delineation by George Szell, conducting at the house after several years' absence brought a magnificent response from the orchestra. The conductor's authority in matters of dynamics and nuance, his spirited direction, the mellow texture of the brass choir and banked strings were details of a reading that made the music sound new and vital.

Rolf Gérard designed new *décor* and costumes for the revival, and a number of singers assumed new roles. The new sets in the main showed a sense of atmosphere, appropriate colors and sufficient space for stage movement. The Venusberg and following valley scene were somewhat conventional, but suggestive in mood and well lighted. The Great Hall, with arched windows open to the sky, was lofty in feeling and well arranged for the processional. Color accents were provided in the vivid costumes of the gentry, lords and ladies, maidens of the court, standard bearers, halbardiers and trumpeters. The final scene by the wayside shrine held a suitable air of hallowed calm.

New Impersonations

The singers presented some interesting new interpretations. Astrid Varnay as the fair Venus impearled in a nautilus shell at the opening, was an alluring goddess. At moments she sang unevenly, but showed notable control of ringing high tones, and was admirable in her characterization, marked by good taste and bearing.

Margaret Harshaw, assuming the role of Elisabeth for the first time here, in her entrance and salutation air did not seem entirely at ease. But later her sterling artistry and fine texture of tone asserted themselves. In many respects, this was one of her most convincing interpretations, though her costuming in pale blue and pink was not the most becoming in her first scene. She moved with grace and a beautiful dignity. The latter portion of Act II, the "Almächtige Jungfrau" air and the serene, lovely pantomime in her farewell to Wolfram merit signal praise.

As the erring Tannhaeuser, Ramon Vinay also presented a new interpretation. He brought to the role a handsome appearance, and marked personality, a voice of massive substance, and acting that was fairly convincing. Nevertheless, an over-throaty production at times restricted what should have been splendid tonal outpouring. It was reported that the tenor was slightly indisposed vocally.

The Wolfram of George London, much anticipated, had meritorious high peaks. A magnetic, youthful figure, he brought to the role an exceptional command of gesture and movement. This was a gracious characterization of the noble knight. The mellifluous Evening Star aria—despite some wonderfully spun phrases and smooth legato—did not attain the required emotional impact, being perhaps too careful in delivery. The singer had a tumultuous reception.

Jerome Hines, tall and impressive as the Landgraf, sang with his usual fine vocal quality, though at times was a trifle over-sonorous. Among the other participants, Clifford Harvuot as Bitterolf, Norman Scott as Reinmar, seemed carefully schooled but were not notable for clear projection. The tenors fared better—Brian Sullivan was a sturdy, warm-voiced Walther, and Paul Franke as Heinrich topped the ensemble with vocal quality. Roberta Peters was heard as the Shepherd, showing clear voice, commendable for accuracy, though her portrayal was on the coy side.

Mr. Szell, who had conducted the Dresden version in Europe, declared his conviction that this edition of the score has greater homogeneity of style, and so it appeared in this production. Herbert Graf staged the work with a fine grasp of tradition, and the superb choruses were well trained by Kurt Adler. Zachary Solov choreographed the dances attractively. M. C.

ALICIA MARKOVA

Fledermaus with Markova

Something unusual was reserved for the audience at New Year's Eve's first seasonal performance of Die Fledermaus, when Alicia Markova made her first appearance with the company in the second act dance divertissement. In the Acceleration Waltz she moved with superb grace and lightness and gave to this episode something of the grand manner. Her solo was part of the brilliant ballroom scene in which the "Met" ballet corp performed to choreography by Zachary Zolov. The guest diva was warmly cheered. Miss Markova had been introduced as a guest at the ball, and an interpolation also wished the audience "Happy New Year."

The first hearing this season of the popular Johann Strauss score presented a company largely familiar in their roles. Roberta Peters, however, made her first appearance as Adele, replacing Virginia MacWatters, indisposed. She fulfilled the demands as to vivacity of acting, coloratura accuracy and dexterity with apparent ease. Other members of the company scored in their contributions—notably Eleanor Steber as a handsome and spirited Rosalinda; Charles Kullman as the accomplished, fine-voiced Eisenstein; Thomas Hayward as the serenading Alfred; John Brownlee as the debonaire Falke; Jarmila Novotna as brusque, elegant Prince Orlofsky. Other roles were done by Suzanne Hines as Ida, Paul Franke as Blind, Clifford Harvuot as Frank and Jack Mann as the capital Jailer. Tibor Kozma, who conducted many performances of the lilting score with the "Met" road company, was an efficient batonist, and gave much animation to the work. The staging followed the brilliant format made familiar at the revival of this work in English several seasons ago. The production was by Garson Kanin, with sets and costumes by Rolf Gérard. The house, for this special performance at slightly increased prices, was a gala and capacity one. R. M. K.

De Los Angeles as Melisande

On Dec. 23, Victoria de los Angeles took over for the first time at the Metropolitan the part of Melisande. She was wholly convincing vocally and histrionically. Her reading added another element of distinction to a performance which on the whole is one of the best to be seen at the opera house this season. Her French diction, her musical phrasing, her movements on stage and her spirituelle appearance made her an ideal representative of the role. Theodor Uppman again was an excellent Pelleas, Martial Singher, a dramatic, bitter and stylistically and vocally impeccable Golaud. Another newcomer to the cast was Nicola Moscona as King Arkel, an assignment in which he acquitted himself with vocal splendor and great dignity in his acting. The other participants in the cast were Martha Lipton as Genevieve, Vilma Georgiou as Yniold, and Lubomir Vichegonov as the Physician. The spell cast by this performance was before all the baton magic of Pierre Monteux, who awakened the score with all its sweet *tristesse*, delicacy and moving uniqueness, and with the magnificently playing orchestra spun a tonal web of beauty. H. W. L.

Sandor to Play Bartok Concert

Gyorgy Sandor, pianist, will give an all-Bartok recital on Jan. 17 at Kaufmann Auditorium under the auspices of the YM and YWHA. Mr. Sandor studied with Bartok, first as a private pupil, then as a student at the Liszt Conservatory, where he also studied composition with Zoltan Kodaly. The program includes Bartok's Dance Suite, which Sandor premiered in 1945.

Malcuzynski Touring to Coast

Witold Malcuzynski, Polish pianist, arrived on Jan. 4 by the SS. Uruguay after a South American tour. Current bookings in Canada and the United States will take him to the West Coast. His New York recital is scheduled for Carnegie Hall on Jan. 26.

Oskar Straus Dies in Austria

Oskar Straus, 83, noted composer of The Chocolate Soldier and many other successful operettas, died in Austria on Jan. 11. An obituary notice will appear in the next issue.

Beecham Conducts BBC Symphony And Delius' Opera, Irmelin

By Arthur Notcutt

LONDON.—For the fourth event of their winter series at the Festival Hall the BBC invited Sir Thomas Beecham as guest conductor. He rarely conducts any orchestra other than the Royal Philharmonic, which he organized seven years ago, and it was particularly interesting to see him direct another body not so familiar with his methods. The players gave him superb support, and each performance throughout the evening was of the highest standard. Familiar items were the Lohengrin prelude and the Eroica Symphony, but between these came less well known British works.

The more important was Richard Arnell's symphonic portrait, Lord Byron, his op. 67, commissioned by Beecham and first performed about a year ago. The composer seeks to create a real character in music and depicts this in several episodes from Byron's life, with a prelude and epilogue. He is especially happy in the lighter touches such as the expressive and tender pages of the movements Augusta and Serenade, but there is real power in the Newstead section and in the Epilogue. The second item, Delius's Over the Hills and Far Away, an early work, gives only the slightest indications of his later achievements.

Beecham's insight and understanding of Delius is known to all. He has just conducted a BBC Studio performance of this composer's opera Irmelin (staged for the first time under his direction at Oxford last May). This was the first opportunity Londoners had of becoming acquainted with the opera. One cannot perhaps judge fairly from a studio broadcast, but the subject would appear to be rather slight for operatic treatment. Yet there are some magical moments musically, and the orchestral texture is of superfine quality.

Maggie Teyte's Recital

Maggie Teyte, seldom heard in public nowadays and devoting most of her time to teaching, gave a Wigmore Hall recital with the cooperation of Gerald Moore at the piano. The program was entirely French, ranging from the 15th century L'Amour De Moi arranged by Tiersot, through Bruneau, Massenet to several Debussy songs, Placet Futile, Eventail, three Chansons de Bilitis, and Paladilhe's lovely Psyché. The warmth and beauty of her tone and the poetry of her interpretations enchanted a large audience whose enthusiasm grew as the afternoon progressed.

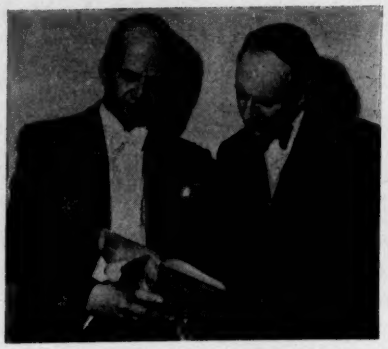
Dr. Heinz Unger, on a short visit to Britain, conducted three L.P.O. Concerts in outer London (he led this orchestra with great success in innumerable concerts in England during the war years). During his present visit he has also directed two concerts for the BBC in Scotland and two studio concerts in London with the BBC Symphony Orchestra The second of these was devoted to Mozart and Schumann, and included a little known Concert Piece by the latter for four horns and orchestra, written in 1849, an interesting curio. The Symphonies were the Prague of Mozart, in which a smaller ensemble was used, and the Rhenish of Schumann, for the full BBC Orchestra. Both were played with warmth and sensitivity; in particular, the Schumann was majestic in its architectural design and eloquence. Dr. Unger will be welcomed if he will return for further concerts.

SADLER'S WELLS REVIVES DON PASQUALE . . . The scene in the London company's new production of Donizetti's comic opera shows Owen Brannigan (standing on sofa) in the title role. Décor and costumes by Osbert Lancaster.

The American pianist Julius Katchen was the soloist in an R.P.O. Concert at the Festival Hall in the Second Piano Concerto of Brahms, now performed here more frequently than in former years. It requires a massive technique and exceptional gifts of musicianship. This young pianist is adding to a reputation that already stands high in the opinion of connoisseurs. Anthony Bernard, conductor of a well designed program, is in strong sympathy with the French school, exemplified by Berlioz's Symphonie Fantastique.

Covent Garden is concentrating on familiar operas with guest artists, a policy popular with its large public. Some excellent performances have been given, especially of Aida. The Dutch soprano Gré Browenstijn in the title role displayed warmth of tone and feeling. The Amneris was the American mezzo Nell Rankin, who sang and acted with dramatic intensity and used her opulent voice with compelling power. The tenor James Johnston was at the top of his form. Sir John Barbirolli in the pit obtained excellent balance between music and drama. Both orchestral playing and choral singing were of a high standard, and there was an effective ballet by John Cranko.

On the other hand, Tosca fell considerably below expectations. Neither of the guest artists, Joan Hammond or Walter Midgley, was in best voice; and the orchestra under Pritchard was below its usual standard.



TO SCORE A POINT OR POINT A SCORE . . . Dr. Heinz Unger, l., discusses musical matters with Eric Bravington, chairman of the London Philharmonic Orchestra, during the former's recent visit to England, where he conducted seven concerts with the London Philharmonic and British Broadcasting Orchestras. He will return to England next season to conduct 16 concerts for these two symphonic ensembles.

Don Pasquale Revived

The Sadler's Wells Opera Company revived Don Pasquale, not given previously by this company and rarely performed in England. It was played at Glyndebourne before the war and at the Cambridge Theatre a few years ago —on both occasions in Italian. Operas at Sadler's Wells are always sung in English, and the translation used was that of Professor Edward Dent.

No translation, however good, in any language can do justice to the original Italian in this particular sphere, but there were many compensations, especially the *décor* and costumes designed by Osbert Lancaster. Representing the middle of the 19th century, when the opera was written, they are ingenious, highly original and attractive. The production by Basil Coleman was also well designed and had many brilliant touches.

As always at Sadler's Wells, the ensemble was excellently balanced. Owen Brannigan as Don Pasquale gave a polished characterization and did not overplay the farcical element. He was well supported by Denis Dowling as Malatesta; their duet in the third act went with gusto. The parts of the young lovers are extremely difficult to sing, but neither of the interpreters had the necessary lightness or delicacy in their voices. The orchestral playing under James Robertson lacked sparkle.

The Hallé Orchestra under Barbirolli dedicated two concerts to the memory of Kathleen Ferrier. The first part was devoted to British music (including Elgar's Prelude to Gerontius and the Enigma Variations, two of her favorite works) and later soloists. No more appropriate tribute could have been paid to this noble and much loved singer.

The Royal Choral Society under Sargent's inspiring direction, for many years has given a series at the Albert Hall during the winter. The choir of several hundred produces an imposing volume of tone in the vast building. Three performances of Messiah and three carol concerts at Christmas all attract audiences of several thousands. Novelties were Elgar's The Kingdom, which opened the season, and Julius Harrison's Mass in C, a noble, moving and finely written work, followed by Walton's Belshazzar's Feast, with Dennis Noble as soloist.

Boston Symphony Appeals To Public about Deficit

By Jules Wolffers

BOSTON. — Faced with an accumulated five-year deficit of $363,758, the Boston Symphony Orchestra has placed its financial problems on record with a frank statement which took up the better part of a page advertisement in most of the Hub's newspapers.

The figures show that Boston has lagged behind other cities in the support given major symphony orchestras. For example, in the 1951-52 season funds raised totalled $166,578 as compared to $400,230 in Detroit, $311,441 in Chicago and $265,381 in New York. Funds in Minneapolis, Cincinnati, Los Angeles, Pittsburgh and Houston all exceeded the Boston total.

Few persons outside the Metropolitan Boston area realize the full scope of the orchestra's public service, which includes three weeks of free Esplanade Pops concerts under Arthur Fiedler and regular non-commercial FM broadcasts of all its Friday and Saturday concerts. The orchestra actually pays several thousand dollars yearly through its membership in one of the Hub's educational radio stations and also contributes its concerts free of charge.

At Tanglewood the orchestra would show a substantial profit instead of just about breaking even were it not for the heavy deficit which results from operating the Berkshire Music Center.

Up to now the orchestra has been overly-modest about its services and about its financial needs. Nor was the orchestra much encouraged by its efforts last season to seek support from business organizations which resulted in a total of $13,450.

It is hoped that the present policy will awaken Bostonians to the uniqueness of the orchestra and ot its pressing needs, needs which have exhausted all available funds together with all unrestricted legacies.

These financial details have affected neither the morale nor the quality of the orchestra. Recent programs have been rich in interesting material with performance standards of unfailingly high quality.

Piston Fantasy Introduced

The premiere of an engaging new work by Walter Piston, Fantasy for Solo English Horn, with Harp and Strings, was very well received. The composer himself called the performance by Louis Speyer and the assisting forces under Charles Munch "A composer's dream," so well was it played. The work is pleasing and pleasant with fine melodic content and with well-proportioned accompaniment in which the harp plays an important role. Other works on this New Year's day program included Munch's arrangement of Bach's Choral Prelude and Chorale, "The Old Year is Past," the Haydn "Military" Symphony and the exciting Saint-Saens Symphony No. 3, all of which made first class fare to usher in 1954.

Nicole Henriot was soloist the previous week in two works—the first American performance of Milhaud's Suite Concertante and the first hearing at BSO concerts of the Saint-Saens Piano Concerto No. 3. The pianist played capably but not enough so to rescue the Saint-Saens from dullness. The Milhaud is a perky and amusing trifle of no great significance but of considerable rhythmic ingenuity. Auber's Overture to La Muette de Portici opened, and a deeply moving rendition of the Brahms Fourth closed the program.

Another local "first" was the Berlioz L'Enfance du Christ, done in fine style under Munch with soloists Jennie Tourel, Mac Morgan, Lee Cass, and John McCollum assisted by the New England Conservatory Chorus.

Richard Burgin also contributed his share of novelties with the first Boston hearing of the Adagio from Mahler's Tenth Symphony, and the first BSO performance of the Stravinsky Danses Concertantes. Charles Munch took over the baton from Burgin for a performance of the Lalo Symphonie Espagnole in memory of Jacques Thibaud. Both the soloist, Ruth Posselt, and Munch himself had close associations with the late French violinist which gave added poignancy to a rendition marked by poise and finesse.

Burgin was responsible for introducing to Boston Symphony hearers the venerable Piano Concerto No. 2 by Beethoven (actually the first in order of composition). Although it was interesting to hear the Mozart-influenced work it left one with no particular desire to hear it again. But one would like to hear more from the soloist, Grant Johannesen, particularly in a program which will give greater scope for appraisal.

Recitals and Such

Among other events, Smeterlin won acclaim with an all-Chopin program at Jordan Hall. The same auditorium housed the Boston debut of Jean Graham, pianist, who showed good taste and musicianly qualities. At Symphony Hall the Guard Republican Band of Paris provided an exhilarating evening with Charles Munch and newly-named Chevalier of the Legion of Honor Arthur Fiedler relieving conductor Francois-Julien Brun for a portion of the program which benefitted the BSO pension fund. . . . The tradition-laden Handel and Haydn Society presented the 197th performance of Handel's Messiah, and the not-so-tradition-laden New England Opera Theater tried its hand with Debussy's Pelleas and Melisande at the Boston Opera House—a gallant attempt that did not quite come off. At Symphony Hall, Casadesus played with power and skill before a Boston University Celebrity Series audience. . . . Gina Bachauer impressed with her technical endowments but left a Morning Musicale audience at the Statler wondering a little regarding her sense of style. . . . At Jordan Hall, the Zimbler Sinfonietta opened its season with a well-played, absorbing program of Hindemith, Mozart and Handel. Alexander Tcherepnine was soloist in his own colorful and exotic Georgian Suite for a markedly cordial reception.

Two Americans Win Prizes In Belgian Composers' Test

BRUSSELS.—The Concours Reine Elisabeth for compositions ended recently, with Michael Spisak, of Poland, winning the first prize of $3,000. The other important awards were won, in the following order, by Jean Defay (France), C. Franci (Italy), Alvin Etler (U. S.), M. Vermeulen (Holland), M. Ciry (France), M. Monroie (Japan), J. Paplionaou (Greece), James Myron Cohn (U. S.), M. Pons (Holland), and M. Duperriez (Switzerland).

Let us say at once that the results are deceiving. The general standard was far from the high level of the violin and piano competitions under the same auspices in 1951 and 1952. It seems that to write a good concerto is definitely more difficult than to play one.

In all, 439 scores were presented to the jury. In but a few days these unfortunate musicians had to look over thousands of pages. There is little doubt that among the rejected works there are some better than three or four of the ones accepted.

The winning score, a Serenade in three movements, was patchy and revealed a constantly broken line of continuity. Some competent listeners were surprised to see it come out first. The second and third prize works by Defay and Franci seemed better.

Of the two American compositions selected, Alvin Etler has written a Symphony in four parts. It is atonal, well constructed, with a slow movement full of expression, and an amusing fugato to close. James Myron Cohn presented a Symphony in F (why in F?), which besides good pages had empty passages.

The Queen was present at all four concerts, and the public seemed interested (though at times startled) by the works played. Two orchestras were used: the Radio Orchestra and the National. Both were under the direction of Franz André, who accomplished very well an almost impossible task.

FRANCIS DE BOURGUIGNON.

Plan Volpe Memorial Building

CORAL GABLES, FLA.—The first unit of a School of Music to be constructed on the University of Miami campus early next year will be named in memory of Arnold Volpe, founder and first conductor of the University of Miami Symphony Orchestra. It will be erected on the shore of the student lake, next to the Ring Theatre, at an estimated cost of $150,000.

A BUST OF ARNOLD VOLPE, designed by Audrey Corwin and presented to the University of Miami by Mr. and Mrs. Albert Pick, of Miami, is inspected by Mrs. Marie Volpe, widow of the musician, l., and Mrs. Pick.

President Jay F. W. Pearson announced that a gift of $100,000 by Mr. and Mrs. Albert Pick, of Miami Beach, made possible completion of plans for the first unit. Mrs. Pick, a concert pianist, has been a leading figure in advancing the University's music program. She is past president of the Symphony Club and co-chairman of the club's building committee.

The Psychology of Forgetting

By Avis Bliven Charbonnel

. . . if one can remember NOT to become rattled, the temporary blank will disappear, say pundits

A LAPSE of memory is the virtuoso's nightmare; and it is just about as predictable, unreasonable and unaccountable as a bad dream can be. When this happens during a performance, it is a frightening experience, as most artists can testify. But the fact that the mind is capable of piecing together the broken threads of memory is comforting and even more remarkable.

Psychologists attribute forgetfulness to any one of the following causes: (1) poor concentration, (2) nervousness, (3) imperfect preparation, (4) too few public appearances, (5) the *idée fixe*, fear of forgetting. However, there are many artists who refuse to accept this analysis as accurate or reasonable. They will tell you that they are thoroughly prepared, not nervous, nor inexperienced, and can control concentration. Just the same, at times they forget a passage.

The fact that veterans of the concert stage forget, too—and live to tell the tale with reputations unimpaired—may be some consolation to the young artist. A famous pianist was once broadcasting a Mozart Concerto with the New York Philharmonic-Symphony Orchestra. In the middle of the first movement the radio faded, or so I thought. Nothing was wrong with the broadcast, as I later discovered. Instead it was the pianist's memory that had lapsed. In order to avoid a fiasco, both soloist and orchestra stopped momentarily for the conductor to reassemble his players at a letter cue. (When the concert was over, I was told, the pianist went to a piano backstage, and to prove to himself and the few players gathered around him that he knew the Concerto, played it over again flawlessly.) The eminence and experience of the performer are evidently no guaranty against forgetting.

HENRY MASON told me of a young pianist who was making his Boston debut. In one number he began to fumble, obviously forgetting. However, he did not stop playing and after a few measures of improvisation his memory cleared.

Mason later asked the youth how he had managed to get back his recollection of the work. "I looked at a man in the front row," he said. "I scrutinized his suit, his tie, his bald head, his expression—then suddenly the composition came back."

"Wise young man!" said Mason. "The subconscious can't be flustered."

In arranging a program for a pianist, I once selected a Bach work for the second number. As the time for the concert drew near, the girl was nervous about the Fugue, for she had never played it through without a slip of memory. I suggested that every night she put herself to sleep by repeating, "I will remember the Fugue."

Strangely enough, every night she dreamed of playing the entire composition perfectly. And that was the way she performed it at the concert. She told me afterwards that she was not in the least nervous, and enjoyed it more than any other work on her program. So did her audience.

THE task of memorizing music is arduous and complicated. First, one must commit the general plan of the composition. After this, it must be broken down into its component parts of changing keys, phrases, measures and harmonic structure. Then thousands of notes must be memorized in exact order and sequence. The technique of fingering and pedalling (if the work is for the piano) is another task. Finally, when all of these details are integrated, the composition must be interpreted.

My observations have convinced me that, no matter how well one is prepared, memory may fade temporarily. One must recognize the fact, then forget about it. Usually forgetting lasts but a few seconds. The fact that the subconscious *is absolutely reliable*, and will take over if permitted, is reassuring. To learn this is to strengthen self-confidence and serenity.

THE use of the subconscious mind as an aid has been enlisted by singers learning the music and words of an opera. By studying the passages while relaxed in bed, and then "sleeping on it," many have found that the subconscious mind retains it more vividly. It is just as if some part of the brain worked while one slept.

A great deal has been done in the field of memorization study in recent years. One of the facts long known is that there are various forms of memory, including that of the mind, the ear, the eye, and the kinaesthetic, or sense of "feel"—getting the piece into one's fingers or tongue. While perhaps the eye comes first in learning new music, the sound of the work must be coordinated with the look of the page, and with the physical sensation or motions it gives rise to. But the finer process by which it passes into a mental image or memory coordinating the whole is a very subtle one.

The more one knows about the structure of music, the more firmly it will be fixed in the mind. Today most courses in theory pay a good deal of attention to musical dictation—writing down passages in notation when music is played on the piano. Writing, phrase by phrase, a passage familiar to the ear is a strong incentive to remembering the following passages which are developed from it.

An artist who has been taught to analyze music will have a great advantage over another who makes a more or less literal reproduction. Among the things that can be taught are a sense of structural design (form) and an understanding of the chords in their context (harmony). The artist who has a composer's sense of how music is built will be able to grasp it with a much richer understanding.

In that sort of comprehension of a piece, the performer knows what step is coming by all the usual types of memory, and—if that fails—by the reasoning powers he can call into play. One caution is that he shall not become so much absorbed in parsing that he forgets what the story is about!

And then, of course, there is the maxim of "divide and conquer." It is no secret that, when faced with a great expanse of notes to be memorized, the spirit sometimes quails. Fortunately most music is constructed according to tone rows, themes, sections, phrases or developments. The "breakdown" can be profitably employed not only in statistics but in analysis of a sonata.

"Psst, Mischa! You forgot something. . . ."

Roy Harris' Second Concerto Premiered in Louisville

LOUISVILLE, KY.—A program of contrasts and music of controversial nature characterized the third subscription concert of the Louisville Orchestra on Dec. 9. The serenity of Couperin's Concert Royal, sonorously played in Robert Whitney's orchestration, was followed by the savagery of Moussorgsky's A Night on the Bare Mountain. The evening ended in a climax of sheer beauty with a moving performance of Beethoven's Fourth Symphony for which conductor and orchestra were fervently applauded.

The novelty was the Second Piano Concerto by Roy Harris, commissioned by the Louisville Orchestra, conducted by the composer, with Johana Harris as soloist. It is heavy, sometimes ponderous music which in the composer's words expresses dominant American moods, gaiety, humor, vitality, but also religious suppliance. In the first movement rhythmic element prevails, in a quick and almost impatient dialogue between the solo piano and orchestral groups. The second movement, Chorale Variations, has three southern folksongs woven into a highly expressive texture; here the composer reaches the high point of the work. In the Finale rhythm again dominates, with brass choir and percussion group playing a main role; the conclusion is a stretta-like, vigorous dance. Mrs. Harris gave an excellent performance, matched by the orchestra's apt following of the composer-conductor's interpretation. Both received a prolonged ovation.

Subsequently, and in the framework of a four-year program under a grant from the Rockefeller Foundation, a new series of 46 informal Saturday afternoon concerts (including 8 opera performances under Moritz Bomhard) for this year was opened by Robert Whitney and the Louisville Orchestra on Jan. 2. The programs of these public readings change in progression, so that one novelty is played at each event, and repeated on the three following concerts, replacing successively a number of the preceding program. The new work under that extended commissioning plan was a Notturno by Ernst Toch (to be understood, as the composer stated, more in the vein of "midsummer night's dream" than in the Chopinean sense). The character of the brief work is melancholic, yet it does not lack a colorful orchestration, and it culminates in a powerfully emotional ending. The other numbers of the program were works commissioned and performed earlier by the Louisville Orchestra, namely Kentuckiana by Darius Milhaud (1949), Dance Scenes by Bernard Rogers (1953), and Symphony No. 6 by Peter Mennin (1953), reviewed before in this column.

DR. HANS F. KUPPENHEIM.

Totenberg in Europe

Roman Totenberg, violinist, left on Jan. 3 for a concert tour of England, Italy and Holland, with many recitals and appearances as soloist with orchestra with the Bournemouth Municipal Orchestra and Birmingham Orchestra in England, the Concertgebouw in Amsterdam, the Rotterdam Orchestra and the Groningen Orchestra (three times).

Elsasser in Florida

Richard Ellsasser, organist, is touring Florida cities in January and early February, with subsequent engagements in the eastern and central states.

Berlioz Works for Berkshire Festival

The sesquicentennial of Berlioz's birth will be observed by Charles Munch at the Berkshire Festival next summer with presentation of a number of works by this composer. The Damnation of Faust will be performed with the Choruses from Harvard and Radcliffe; Harold in Italy with William Primrose as viola soloist, the Fantastic Symphony, and the song cycle, Summer Nights. The Festival Chorus of the Berkshire Music Center will appear with the orchestra in Romeo and Juliet in its complete form and in the Requiem. The festival will extend from the first week of July through Aug. 15.

The Berkshire Festival will be extended in the coming summer, according to a plan by Mr. Munch. Concerts by the full Orchestra in the Music Shed will be given each Saturday evening and Sunday afternoon through six weeks from July 5 to Aug. 15. Concerts by the chamber orchestra in the Theatre-Concert Hall, mostly of Bach and Mozart, formerly heard the first three weeks of the festival, will take place each Friday evening preceding the weekend Shed concerts. With the performance by students of the Berkshire Music Center, this will result in six weeks of daily performances on an identical rotation through each week. There will be twelve instead of nine festival concerts in the Shed, and six Bach-Mozart chamber programs in the Theatre as before, but on a weekly basis. Subscription will be divided by pairs of Saturday evening and Sunday matinee events, and the festival will consist of 24 concerts.

Detroit Symphony on Tour

Beginning its first extensive tour of eastern cities since it was reorganized in 1951 under the Detroit Plan of industry-community-city support, the Detroit Symphony is giving 33 concerts in eight states. The tour opened in Findlay, O., on Jan. 8. Paul Paray is leading 30 of the tour's evening concerts and Valter Poole, associate conductor, three children's events. The itinerary also includes:

Lima and Dayton, O., Jan. 9; Jamestown, N. Y., Jan. 11; Binghamton (2 concerts), Jan. 12 and 13; Albany, Jan. 14; Hartford, Conn., Jan. 14; New York, Jan. 15; Harrisburg, Pa., Jan. 16; Philadelphia, Jan. 17; Winston-Salem, N. C., Jan. 18; Spartanburg, Jan. 19; Savannah, Jan. 20; Columbus, Ga., Jan. 21; Daytona Beach, Fla., Jan. 22; Tampa, Jan. 23; Sarasota, Jan. 24; St. Petersburg, Jan. 25; West Palm Beach, Jan. 27; Miami, Jan. 28; Ft. Lauderdale, Jan. 29; Orlando, Jan. 30; Atlanta, Feb. 1; Birmingham, Feb. 2; Raleigh, N. C., Feb. 4; Durham, Feb. 5; Asheville, Feb. 6; Augusta, Ga., Feb. 7 and Greensboro, N. C., two concerts, Feb. 8.

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WISE VIRGINS AND HASSIDIC DANCES IN CINCINNATI

By Louis John Johnen

. . . Festival City acclaims Varnay as soloist in Wagner-Strauss concert

CINCINNATI.—Thor Johnson's Cincinnati Symphony concerts of recent weeks have been rewarding experiences, particularly in the caliber of soloists presented. A program pair offered Wagner and Richard Strauss as the framework within which Astrid Varnay could display her art. Mistress of her craft, in the Immolation Scene from Goetterdaemmerung she surmounted the orchestral tutti with admirable skill. The closing scene from Salome was given with overwhelming effect. The orchestra in the Meistersinger Prelude, Siegfried's Rhine Journey and the turbulent Strauss symphonic poem Macbeth gave full-hearted collaboration.

This observer has seldom heard Mozart played to such exquisite satisfaction as the middle movement of the "Lodron" Concerto for Two Pianos (K. 242) at the eighth pair of Cincinnati Symphony concerts. The execution of Vronsky and Babin was virtually perfect in tone and balance. The program, predominantly Mozartian, also listed the saucy overture to The Elopement from the Seraglio and Eine Kleine Nachtmusik.

Stein and Lopatnikoff Novelties

Three Hassidic Dances by Leon Stein, colored by Hebraic melodic progressions, fall pleasantly on the ear. In their combination of tradition and highly rhapsodic fervor, the dances are a welcome addition to the repertory. The other modern work on the program was the Two-Piano Concerto by Nicolai Lopatnikoff. Like so many of the works of the day, it is hard, almost bitter, with tense driving energy, perhaps the symbol of a mechanistic age. Its performance by Vronsky and Babin, who commissioned it, was beyond cavil.

Aaron Rosand aroused a favorable impression on his Cincinnati debut the following week in the William Walton Violin Concerto. Splendid technical equipment, firm rhythmic impulse and poetic feeling stood the young artist in good stead in the work's virtuosic atmosphere, although more weight and bite in the tone might have imparted a corresponding flash in the display sections. The "novelty" of this ninth Symphony program was the suite from the ballet The Wise Virgins, transcribed by Walton from religious works of J. S. Bach—a delectable sequence. Johnson and the orchestra savored its beauties to the full. The Brahms First Symphony closed a concert of deeply expressive performances.

Visiting Recitalists

The Quartetto Italiano again left no doubt as to its high niche in chamber music. A performance of the Schubert A minor (Rosamunde) Quartet was suave and beautifully balanced. The often banal op. 23, No. 4 of Giardini and the insubstantial C major Quartet, op. 19, of Busoni were also well played. . . . In her local debut, the Austrian coloratura, Wilma Lipp's Artist Series recital revealed a superb method, and the exquisitely refined art of a lovely voice made her uncompromising program of lieder and arias an event for connoisseurs to cherish. . . . Tossy Spivakovsky, substituting for the late Ossy Renardy, aroused the audience of the Cincinnati Musicale Club by some of the fireworks for which his formidable technique equip him. The Mendelssohn Violin Concerto was less outstanding, but ample compensation was found in the modern part of his taxing program. Arpad Sandor and Theodore Saidenberg were the respective accompanists of the two recitals, and a credit to their profession.

Local Organizations Appear

For the first time the sixty-one-year-old Orpheus Club of Cincinnati (directed by Willis Beckett) enlisted the assistance of another choral organization at its first concert of the season. Under the guidance of John J. Fehring, musical director of the Cincinnati parochial schools, the Boy Chanters of St. John Evangelist Church added many pleasing moments to the vocal accomplishments of their elders. . . . Among the season's highlights was the recital for the Alumnal Association of the Cincinnati Conservatory of Music by André Marchal, organist of St. Eustache in Paris—a program in which ancient and modern French composers predominated. . . . The Cincinnati Drama Guild's Christmas contribution was a delightful production of The Song of Norway. Grieg's music was charmingly sung by Patricia Forquer Morgan, Dorothy Louis, Hal Dieffenwierth and Edgar Keenon, while the choreographic sequences of Barbara Boone Carroll and her dancing companions were capably done.

Tours of Anna Russell Popular

Anna Russell continues to break recital records with SRO houses and re-engagements. The versatile "diseuse," who also writes the inimitable text and music of her satiric programs, has appeared repeatedly in key cities. Her schedule for this winter listed three concerts for Boston; Philadelphia 2; San Francisco 4; New York 4; San Antonio 2; Los Angeles 2; Chicago 3. During 1954-55 Miss Russell will embark on a far-flung tour of Great Britain, New Zealand and Australia.

ANNA RUSSELL, at the start of an "argument" with and concerning the bagpipes—occasionally termed a musical instrument.

"Joy in Singing" in Third Season

Winifred Cecil in cooperation with Gibner King is again repeating her well-known lecture course, The Joy in Singing, before a crowded auditorium. The course, now in its third year, was moved from Town Hall North Room to the Fischer Concert Hall, where auditors and performers enjoy the regular conditions of the recital hall and a public performance.

Many of the artist-students who came for advice from Miss Cecil and Mr. King, and were heard in public for the first time at these Tuesday afternoon lecture-recitals by managers, have in the meantime taken their place on the regular roster of the large managements. Rawn Spearman is under Hurok management, Luis Pichardo on the NCAC roster, while Ethel Barrymore Colt, Sara-Mae Endich and Theresa Green have joined the Columbia Artist Management. William McGrath is under contract for appearances at several European opera houses, Sandra Warfield recently made her debut at the Metropolitan Opera in Le Nozze Di Figaro, and Helen Clayton is with the City Center Opera. The merits of these courses have been acknowledged through the establishing of scholarships by famous artists. Toscanini has sponsored two, Margaret Harshaw two, and Risë Stevens one scholarship. There are others whose donors wish to remain anonymous. Two artists heard for the first time during this season's classes have been engaged by Thomas K. Scherman for appearances with the Little Orchestra.

Plans are afoot to telecast two sessions of the course, as was done during last season, through the Sloan Foundation, over the NBC Network.

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Mexico Plans Kleiber Series

MEXICO, D. F.—Conciertos Daniel has announced for February a series of orchestral concerts directed by Erich Kleiber, who last appeared here nine years ago. Artists announced for the concert series include Todd Duncan, the Salzburg Marionettes, Isaac Stern, Iva Kitchell, Joerg Demus, Victoria de los Angeles, Giza Anda, pianist, the Quinteto Chigiano and various dancers.

The Dance School of the National Institute gave a series of recitals including Titere, danced to music by Salvador Contreras, with a scenario by Roberto Lago; Blas Galindo's The Dream and the Presence (about the day in November when vigils are held in cemeteries, with candy skulls and games for the children); and Moncayo's Zapeta. The Sones Jaroches, from Veracruz, revealed how fresh and spontaneous are the Mexican regional songs.

Luis Sandi's Madrigal Singers closed their season with Il Festino, 17th century comedy by Banchieri, and the group, in a high category of excellence, deserves a wider hearing. . . . Aurelio Fuentes, violinist, closed a successful chamber series in Sala Chopin with a program of works by Dittersdorf, Brahms and the Colonial Quartet by Miguel Bernal J., director of the School of Sacred Music in Morelia. The preceding concert had as novelty Schubert's Quartet for flute, guitar, viola and cello. Schubert lieder were sung by Dora de la Pena, accompanied by Juan Tercero. . . . The latter directed the University Choral Society in works by Lasso, Le Jeune, Monteverdi, Bach and part of the Mozart Requiem. . . . The Morelia Boys Choir is another group that has recently recorded music of a like type, adding to their prestige. CHARLES POORE.

Linda Babits for Plainfield Symphony

Linda Babits, 12-year-old pianist, will play the Beethoven C Major Concerto with the Plainfield Symphony Orchestra under the baton of Walter Piasecki, on the evening of Feb. 15 in the High School Auditorium of that New Jersey community. Linda, pupil of Hedwig Rosenthal, has appeared as soloist with the U. S. Military Academy Band at West Point and with the Staten Island Symphony, playing the Haydn D Major Concerto.

Orchestra Notes

For the third consecutive year the Nashville Musicians Association (Local 257, AFM) is sponsoring the Nashville Symphonette in a series of free concerts before the student bodies of Nashville high schools. The Symphonette is made up of twenty-three first-desk players from the Nashville Symphony and is directed by Guy Taylor.

Randall Thompson will be on hand for a performance of his Third Symphony on Jan. 26, by the Nashville Symphony Orchestra, under Mr. Taylor. The program will also include Elgar's "Enigma" Variations, the Bartered Bride Overture of Smetana, and the Mozart Violin Concerto in G Major (K. 216), with Kees Kooper, new concertmaster of the orchestra, as soloist.

Gerard Samuel, assistant conductor of the Minneapolis Symphony, led that organization on Jan. 4 in a program in which Joseph Szigeti was soloist in the Mozart D major Concerto and the Prokofieff Concerto No. 1 (local premiere). Also on the program were Brahms' Tragic Overture and the suite from Stravinsky's The Fire Bird. Antal Dorati, regular conductor, fulfilled guest appearances that week with the Chicago Symphony. The latter on Jan. 2 conducted the Variaciones Concertantes for chamber orchestra by Alberto Ginastera, commissioned by the Association of the Friends of Music of Buenos Aires this year. It had its Minneapolis premiere the previous week at a private concert for guarantors of the orchestra.

Joan Holley to Play MS. Works by Dohnanyi in Miami

MIAMI, FLA.—Joan Holley, pianist of Miami, who has been performing works by Ernst von Dohnanyi, her teacher, in Europe and this country, will give a recital at the Woman's Club here on Jan. 17. A feature will be three new, unpublished works by this composer, a Burletta, a Nocturne, and a Perpetuum Mobile, which Miss Holley premiered in London in the spring of 1953. She is planning another European tour, beginning next September.

PHOTO CREDITS: Front cover (J. Abresch); p. 6, scene from Don Pasquale (© Denis de Marney, London), Dr. Heinz Unger and Eric Bravington (© Acton Gazette & West London Post); p. 10 (Karsh by appt. to H. M. the Queen); p. 16, Odnoposoff and Ernest Ansermet (© Photopress, Zurich).

What is the National Guild of Piano Teachers?

(Reprinted from Piano Guild Notes)

The National Guild of Piano Teachers is a voluntary membership organization founded in 1929 and incorporated not-for-profit. It offers its members constant, worthwhile goals for themselves and for every pupil in their classes. It has standardized a piano curriculum embodying the best in piano literature of all time chronologically, with particular stress on the works of American composers. The Guild provides a sensible classification for piano pupils through seventeen years (and beyond) of study, a ladder for all to climb that challenges the capabilities of the most gifted while affording encouragement for the slow, with suitable rewards for the attainment of each goal in certificates, fraternity pins, diplomas, medals, and Cash Prizes for further studying totaling more than $30,000.00 annually.

Guild projects are organized similar to sports events, with each entrant a winner (if at all passable) who receives an award commensurate with his attainment. As important as any of these attractions is the wide range of publicity on a national scope which the Guild gladly gives each member (student or teacher) who does anything worthy of note through its magazine connections and its newspaper, Piano Guild Notes, with annual notice of student National Winners and Diploma recipients in the Guild yearbook.

The NGPT sponsors the International Piano Guild in which dealers and manufacturers join with the teachers in plans for stimulating widespread interest in the study of piano; the American College of Musicians, an examining board for use in adjudication of Guild members' pupils in the Annual National Piano Playing Auditions, wherein piano students of the nation gain membership in the National Fraternity of Student Musicians and Piano Hobbyists of the World and are made to realize the importance of their piano study not only as a profitable professional goal but even more as an all-weather lifetime hobby for their enjoyment almost from the cradle to the grave. The Guild has recently set up the International Pianists Guild for hobbyists or professionals who must perform publicly or in the Guild Auditions a complete Artist program each successive year to maintain membership.

Another major project of the Guild is the International Piano Recording Festival in which gold and bronze medals and more than 600 Cash Prizes for Further Study, ranging from $1500 to $5.00, constitute the awards. To enter, pupils must rate above 90 in the Guild Auditions. For students with a composer's bent there is the Annual Guild Composition Test with certificates, pins, and cash prizes to be won.

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PHILHARMONIC BATONISTS IN REVIEW

. . . . . Walter, Szell and Autori mount podium, while Stravinsky leads Ormandy forces

CARNEGIE HALL

N. Y. Philharmonic-Symphony, Bruno Walter conducting, Dec. 24, E.—Walter opened his program with the Prelude to Parsifal by Wagner. Rarely has this reporter had the privilege to listen to a more devotional reading of this wondrous piece, which in its unique mood of consecration moved the audience deeply.

The soloist was Irmgard Seefried, heard in two compositions by Mozart, Et Incarnatus Est from the Mass in C minor (K. 427), and the motet Exsultate, Jubilate for soprano, orchestra and organ. Mme. Seefried is a magnificent musician and her voice is one of the finest now before the public. She excels especially in lyric passages. Et Incarnatus Est received an interpretation memorable for its introspection and musicianship. In the motet, the dramatic coloratura passages and the closing Alleluia, Miss Seefried did not always reach the ultimate perfection. The coloratura was sometimes not clean and precise enough to achieve the standard usual with this artist. Walter's accompaniments were the last word in orchestral refinement and flexibility.

Bruckner's unfinished Symphony No. 9 closed the program. As legend has it, the composer wanted to dedicate this, his last work, "To God." It has the transfigured quality which would have justified this dedication. Dr. Walter's closeness to Bruckner's work is too well known to dwell on the authority and utter devotion of his interpretation. The audience, under the spell of his master reading, rewarded him and the orchestra with a long ovation. H. W. L.

N. Y. Philharmonic-Symphony, George Szell conducting, Dec. 31, E.—Under Szell's clear and inspired direction the orchestra during the first part of the program was heard in four overtures to operas by Wagner: Rienzi, The Flying Dutchman, Tannhaeuser, and Die Meistersinger. If nothing else, this discourse afforded the listener an interesting and enlightening insight into the development of the great musical dramatist. All written within the span of about 20 years, 1841-61, they show the astounding growth and maturing of a genius. Thus, the listener was allowed to watch one of the most important and far-reaching evolutions of musical history in the 19th century.

The second half of the evening was devoted to Brahms' Concerto for Piano and Orchestra No. 1, in D minor, Soloist was Leon Fleisher, winner of the Queen Elisabeth of Belgium International Music Competition. Often the recipients of such awards are disappointing when exposed to the cruel limelight of public performances. Not so in the case of Mr. Fleisher. The youthful artist, whom audiences here heard with the same orchestra and in the same concerto when he made his local debut in 1944 and later in recitals, has grown into one of the most important keyboard artists of his generation. His interpretation of the gigantic concerto was, in the happy cooperation with Mr. Szell, firmly rooted in tradition. And first-rate tradition it was. He built the first movement up to its dramatic climax with great coloristic wealth and an always controlled awareness of its structural requirements. His clean playing of the passage work, including the thundering octave passages, demanded admiration. The Adagio was full of beautiful and introspective lyricism and the finale, a rousing conclusion to a stirring musical experience. H. W. L.

N. Y. Philharmonic-Symphony, Franco Autori conducting, Jan. 2, E.—Autori conducted the local premiere of Tadeusz Kassern's Adagio for Strings, the curtain-raiser to a program also including Brahms' Fourth Symphony and Rimsky-Korsakoff's Capriccio Espagnol as orchestral offerings. The Adagio is a lyric piece, songful without any disturbing modernism, and was played with tonal beauty. In the Brahms Symphony and the Capriccio, Mr. Autori showed his command of the orchestral forces under his guidance.

BARTLETT AND ROBERTSON, duo-pianists, at their New York recital at the Kaufmann Auditorium on Jan. 12, for the first time in their career devoted one-half of their program to compositions for one piano, four hands. The works performed were Schubert's Andantino Varié, op. 84, No. 11; Mozart's Sonata in D major (K. V. 381); Brahms' Variations on a Theme of Schumann and Three Hungarian Dances.

Soloist of the evening was Jacob Lateiner in Prokofieff's Concerto for Piano and Orchestra No. 3. The highly endowed young artist, just released from his military duties, had played here before and was rightly admired for his technical and musical consummateness. He performed the Prokofieff Concerto with great brilliance, but never allowed the technical aspects to overshadow the musical meaning of this composition. He also kept the great emotional sweep pervading this score under beneficial control. The result was an interpretation of powerful impressiveness, lyric beauty and, in spots, witty rhythmical piquancy. There was great applause for Mr. Lateiner, also for the conductor and orchestra. H. W. L.

Philadelphia Orchestra, Dec. 29, E.—On doctor's advice, Igor Stravinsky suffering from the aftermath of an intestinal flu, and scheduled to conduct this entire program, had to restrict his participation to leading the second half. This consisted of the Scènes de Ballet and the Suite from Petrouchka.

There certainly is not more authoritative interpretation of these works than the composer's own. Stravinsky, who can claim first position among contemporary musicians as far as the influence exerted by his life's work is concerned, in his conducting not only interprets his scores, he re-creates them. The plasticity of his beat is so expressive that it replaces satisfactorily the movements of the dancers for whom this ballet music is written. The Scènes de Ballet (first heard as part of Billy Rose's The Seven Lively Arts production) are strongly flavored pieces of neo-classical design, while the Petrouchka music, written in 1911, the same year which brought as a gift to the musical world Strauss' Rosenkavalier, is as young and fresh as ever. Stravinsky and the orchestra received a rousing ovation.

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The first part of the program, Glinka's Overture to Russlan and Ludmilla and Tchaikovsky's Symphony No. 2, was conducted on short notice by William R. Smith, recently appointed assistant to Eugene Ormandy, the orchestra's musical director. He proved to be well versed with the baton and the orchestra followed his lead with greater flexibility. Neither of these works belongs to the great musical literature, but both are written with craftsmanship and the youthful opus of Tchaikovsky is enchanting in the freshness of its melodic wealth and characteristic Russian rhythm. Mr. Smith was cordially acclaimed by the audience, and the orchestra expressed their approval by joining in the applause. H. W. L.

TOWN HALL

New York University Glee Club and **Radcliffe Choral Society,** Dec. 11, E.—The former group, conducted by Alfred M. Greenfield, the latter by G. Wallace Woodworth, delighted a capacity audience in their 24th annual concert by spirited individual and combined choral singing. Mr. Greenfield's male forces sang their entire group without scores, and with rather more elasticity and freedom of expression than the attractive young ladies from Cambridge. The tonal balance of the latter, however, was excellent. The concert got off to a moving start with Buxtehude's Zion hört die Wachter singen by the Radcliffe vocalists. Other works which were given were by Kodaly, Weelkes, Schein, Schubert, Dvorak and Dufay. The combined clubs, capably led in turn by Messrs. Greenfield and Woodworth, sang well as the result of evident thorough drilling.

Four tuneful works brought to first New York performance were: Primavera (1953), Henry Leland Clarke (dedicated to the Radcliffe Choral Society); A Birthday Piece for A.T.D. (1953), Allen Sapp; Sanctus and Agnus Die from Mass in F (1951), Claudio Spies, sung by the ladies' ensemble, and A Night in Bethlehem, by Mabel Daniels, by the combined groups. Mozart's Regina Coeli (K. 108), with Jean Lunn, '55, as soprano soloist, had impressive treatment by the combined singers who under Mr. Greenfield, brought the concert to a rousing close with the Hallelujah Chorus from Messiah. A warmly applauded number by the men was a Welsh folksong, Cyfri'r Geifr (Counting the Goats), arranged by Robert Cutler, assistant conductor of the N. Y. U. Glee Club. John Powell was the tenor soloist in this novelty. H. I. B.

Mount Holyoke Glee Club, Dec. 18, E.—The Mount Holyoke College Glee Club, under the skillful and sympathetic direction of Ruth Douglass, gave its annual Christmas concert for the benefit of the college scholarship fund, before a large audience. It presented an engaging program of carols from many parts of the world as well as music by Byrd and Schütz, concluding with a valuable old recitative and chorus from The Shepherds at the Manger (1782) by Daniel Gottlob Türck. Robert Conant, harsichordist, played six sonatas of Domenico Scarlatti. Roger Simonds was the cellist. The vocal soloists and quartet members were Ann Elwell, Beatrice Knapp, Alice Richardson and Joan Strong. This large body of young women singers gave constant evidence of excellent balance of tone, precision and dictional values. The purity of tonal quality was at all times predominant; somewhat more of sonority might at times have provided still greater vocal intensity. The four French Noels were delightfully done and the Türck composition impressively sung. L. C.

Trapp Family Singers, Dr. Franz Wasner conducting, Dec. 19, 5:30 p.m. and Dec. 20, A.—Two concerts by the popular Austrian family group of vocalists and instrumentalists, presenting the same program, communicated the Christmas spirit to the capacity audiences. Seven Trapp family members and three friends, Virginia Farri, soprano; Donald Meissner, tenor, and Dr. Wasner, bass, comprise the ensemble. Johannes Trapp is a competent recorder performer. Four Old German Dances (Consort of recorders) by Valentin Hausmann, Johan Staden and Melchior Franck were pleasant to listen to on ancient instruments skillfully played. The Holly and the Ivy (Boughton) and Corpus Christi (Warlock) opened the proceedings with a display of balanced, fresh-voiced singing. Encores were granted only in the first part of the program.

The second was devoted to Christmas carols arranged by Conductor Wasner and effectively staged to show a typical Austrian family Yuletide "Sing" by candlelight, with the participants appropriately costumed. This closed impressively with Gruber's Silent Night, while the carolers quietly marched away. Worthy of mention was the group singing of Handel's introduction and aria, Angelletti, che cantate from the opera Rinaldo; also Mozart's Offertorium, Alma Dei Creatoris (K. 277). Other works by Palestrina, William Byrd and a French Carol, Bring Your Torches (arranged for voices and instruments by Wasner) rounded out a pair of entertaining events. H. I. B.

Constantine Callinicos, N. Y. debut, Dec. 20, E.—A pianist of attractive personality, vigor, musical tone production and technical skill, Mr. Callinicos gave a recital attended by a fair-sized, applausive audience. This young man's versatility includes that of pianist, conductor, Hollywood film music director. His program was conservative, beginning with a well-considered exposition of Bach's French Suite in G major, continuing with Beethoven's Sonata, op. 28, No. 15, in D major (Pastoral), and Brahms' Ballade, op. 10, No. 1, Intermezzo, op. 76, No. 6 and Rapsodie, op. 79, No. 2, which concluded the first part of the recital. The most brilliant playing came in Debussy's Feux d'artifice teamed with that composer's La puerta del Vino and in Chopin's Scherzo in B minor, which brought encores. Preceding the Scherzo was a musical reading of Chopin's Nocturne in C sharp minor (Posthumous). Liszt's Sonetto 104 del Petrarca and Shostakovich's Two Preludes Nos. 24 and 5 came forth with a show of bravura and technical prowess. H. I. B.

The Carolers, Dec. 21, E.—The Carolers, a quintet of four male voices and a soprano, provided a highly enjoyable program of varied format and some

(Continued on following page)

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DILLING HARPIST

(*Continued from preceding page*)

unique ensemble work in their first Town Hall recital. While no one voice was of outstanding calibre, there was smoothness in execution in all aspects of this singing combination, and their work excelled in its tonal blend, dictional clarity and overall interpretive projection. These assets were coupled with an earnestness of purpose.

Much music of quality formed the core of the evening's program, which included songs of Scotland and the Hebrides; Monteverdi's Amor, a Mozart Terzett, six Schubert songs for varied voice combinations, the Finale from the Ravel L'Heure Espagnole, carols of the Western Hemisphere and a concluding miscellaneous group of old and new carols. The Monteverdi number was excellently presented, with dignity and charm. The quartet consisted of Penny Perry, soprano; Leo Bernache and Russell Hammer, tenors; Jonathan Wilson, baritone; Eric Carlson, bass-baritone. Paul Ulanowsky was the pianist. L. C.

Monte Hill Davis, N. Y. debut, Dec. 28, E.—Miss Davis, a Texas-born, highly endowed pianist, bowed in a program which exposed the assets of her present artistic status as well as shortcomings. To talk first of the positive elements of Miss Davis' playing: she has fleet fingers, a good sense of coloration and an inborn feeling of phrasing. On the negative side of the ledger appears an apparent lack of structural awareness, including that of a sense of tempo, and often the tendency to replace musical thoughtfulness with technical fireworks. The program opened with two sonatas by Scarlatti played with technical adroitness but without the necessary grace and elegance. Busoni's transcription of the Chaconne in D minor by Bach in Miss Davis' treatment appeared solely as a display piece; the inner meaning of the composition remained hidden. Beethoven's Sonata in C, op. 53, had moments of attractiveness, especially after the first movement, but the mystery of the Adagio was not projected and there were tempo changes in the last movement which were in no way justifiable. Of the three Chopin pieces, the best were the Etude in C sharp minor, op. 10, and the Andante Spianato and Polonaise brillante, op. 22, which the artist played with abandon. After intermission followed Debussy's La Terrasse des audiences du clair de lune, Ravel's Un barque sur l'océan, both played rather superficially, if with a sense for color which promised more for future efforts. The concert closed with the Liszt-Busoni La Campanella. In spite of present shortcomings, Miss Davis is a young musician worth watching, and future appearances should show the emergence of a fine keyboard artist and musician. H. W. L.

Harry Zaratzian, Jan. 3, A.—With Arthur Balsam at the piano, Mr. Zaratzian (who appeared here in recital in 1952, and is a member of the viola section of the Philharmonic Orchestra) opened his program with Bach's Sonata in G major, establishing at once his sound musicianship and technical ability. He also played Honegger's Sonata, a piece of tender coloring and gave the premiere of Eugene Hemmer's Sonata in two movements (dedicated to Mr. Zaratzian). His mellow, warm tone was very becoming to his telling and convincing interpretations. In Handel's Sonata (Concerto Grosso) in G minor he was assisted by a string quartet and played the work with stylistic knowledge and great musical projection. Brahms' Sonata in F minor, op. 120, No. 1, closed the highly successful program, most cordially applauded. B. C.

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Seymour Bernstein, N. Y. debut, Jan. 3, E.—A newcomer of promise, Bernstein opened his program with Bach's Chromatic Fantasy and Fugue. The young artist, who returned from Korea where he had done war duties in 1952, has a fine, colorful touch which enabled him to give his interpretation many coloristic assets. His conception was romantic and the Fantasy as well as the Fugue was played with great sweep, but always with technical clarity. After two Sonatas by Scarlatti, Brahms' Intermezzo in E flat minor, op. 118, No. 6 and Rhapsody in E flat major were imaginatively interpreted. Prokofieff's Sonata No. 7, op. 83, closed the first half. Here one would have welcomed more rhythmic drive, more drama and bite, but the Andante caloroso had fine lyricism and introspection. A group of Chopin pieces introduced the second half. The Berceuse Mr. Bernstein dedicated to the memory of his late teacher, Louise Curcio, and the audience, acceding to his request, greeted his telling reading with respectful silence. The waltz in A flat and Polonaise in F sharp minor completed the group. Three Debussy Preludes followed, and Liszt's Hungarian Rhapsody No. 6, played with technical brilliance, brought the evening to a successful close. Applause was abundant, and encores ensued. H. W. L.

Little Orchestra, Jan. 4, E.—The Little Orchestra under its enterprising conductor and director, Thomas K. Scherman, offers the most interesting programs to be listened to hereabouts. There was no deviation from this rule at this fifth concert of the present season; it opened with Karol Rathaus' Music for Strings. This is highly emotional music, close to the atmosphere of Schoenberg's Verklaerte Nacht, not as dramatic but more lyrical and sedate. It is gripping music, written by a master of his craft, and it sounded beguiling in its oscillating harmonic colors and subdued drama. Close to the end an ostinato figure appears in the celli and double-basses which adds to the inner tension of the piece. The performance was very successful, and the composer had to take repeated bows.

Haydn's Symphony No. 93 in D major received a straightforward reading, a bit heavy-handed but clear, so that the structure was illuminated all the time and its melodies sang throughout.

Claudio Arrau, as soloist, played Chopin's Variations for Piano with Orchestral Accompaniment on La ci darem la mano, op. 2. What an Opus Two this is! No wonder it prompted Schumann to acclaim him a genius. It is Mozart à la Polonaise—a Polonaise based on the theme even winds up the series of variations but the imaginativeness with which the theme is varied (sometimes only used in parts) is stunning. Arrau played the piece with elegance and great charm, not to mention technical mastery.

Emile Passani's Concerto for Flute with Orchestral Accompaniment, which received its American premiere, is not worth the importation. Murray Panitz played the solo part commendably, but the whole work drags along without much invention and only in the last movement gains life with a ¾ theme

which conjures up memories of Carmen.

As *pièce de résistance*, Arrau played Liszt's Totentanz, paraphrase on Dies Irae for piano and orchestra, and gave a memorable reading. His superb technical equipment, dash and temperament gave excitement to the performance of a work which relies solely on the brilliance of its interpreter. One was dazed by the fireworks and often held one's breath, listening to the difficulties which Mr. Arrau surmounted with the greatest ease. An endless ovation rewarded him for his stunning exhibition of pianism.

H. W. L.

Earl Wild, Jan. 5, E.—Earl Wild is by no means an unknown to concert-goers of this city, having been heard in recital and also on the air under such distinguished conductors as Toscanini. He is known for his prodigious pianistic talent, his excellent fingers and technical ability. Were these assets coupled with an equal amount of musical insight, there might be some reason to count Mr. Wild among the great of his profession. As it is now, though his technique is startling, his musical conception leaves quite a bit to be desired. After opening with Schumann's Toccata, op. 8, he played Seven Capriccios by Brahms, for him not too happy a choice. These introspective, intimate pieces demand a much closer *rapport* between the artist and the composition. As Mr. Wild played them they all sounded more or less alike, without the richness of emotional hues and colors contained in these compositions. Those in C sharp minor and F sharp minor did not sound very different, though they represent completely diverse emotional spheres. The B minor Capriccio was not played elegantly enough, those in G minor and D minor missed the passionate excitement projected in these miniatures. Also the two closing numbers in C major and D minor lacked their essential interpretative force. Liszt's Sonata in B minor closed the first part of the program. Here Mr. Wild stirred his listeners with his brilliant passage work and the roaring octave runs in the bass. He played the work for all it is worth and made a stunning technical display piece of it. But, the romantic content and lyric beauty of many sections he passed up in favor of effectiveness. The closing group of the program were Chopin's Twelve Etudes, op. 25, which the artist also played with the accent more on technical achievements and musically often missed the inner meaning of the works. The audience, responding to the exaggerated technical display, applauded vociferously and Mr. Wild obliged with encores.

H. W. L.

AFM Signs Recording Pact

A five-year contract governing terms of musicians' employment in recording was signed on Jan. 6, it was jointly announced by James C. Petrillo, president of the AFM, and Milton R. Rackmil, representing the disk-manufacturing industry. This agreement ended threat of a possible strike, as the result of the expiration of the former recording contract on Dec. 31. Although details of the pact were not immediately announced, it was reliably reported that the record companies had agreed to make additional contributions to the Music Performance Trust Fund, and possibly to grant a rise in the recording pay rates of union musicians in New York, Chicago and Hollywood, as sought by the AFM.

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St. Louis Welcomes Contemporary Music

ST. LOUIS, MO.—Yehudi Menuhin, assisting artist for the St. Louis Symphony Orchestra's third concert pair, must be commended for breaking the monotony by offering works off the beaten path. Instead of repeating the inevitable concerti from the limited violin repertory he programmed the seldom-heard Mendelssohn D minor concerto, for the first time here. While this early and rather immature opus is not to be compared with the familiar E minor, it nevertheless has its moments, and was welcomed for the novelty it provided. Menuhin also played the Rhapsody No. 2 of Bartok with fine technical facility, winning acclaim.

Vladimir Golschmann afforded the artist finely integrated support, and gave sterling performances of Berlioz' Benvenuto Cellini overture and Brahms' Third Symphony.

The following week he conducted the Bach Brandenburg concerto No. 3, Ravel's Valses Nobles et Sentimentales, the Tannhaeuser Bacchanale, and the Prelude and Persian Dance from Moussorgsky's Khovanstchina. This contrasting list revealed the orchestra in top form. Alexander Brailowsky was the piano soloist, playing the Beethoven "Emperor" Concerto in a satisfactory manner, and adding encores by Schubert and Mendelssohn.

Modern Orchestral List

For the fifth concerts, Mr. Golschmann selected an especially brilliant list, mainly of contemporary music. Paul Creston's Third Symphony was a wholly successful effort, thoroughly enjoyed, as were Debussy's Rondes de Printemps, Samuel Barber's Adagio for Strings, and Milhaud's Le Boeuf sur le Toit. Rameau's second suite from Dardanus, in the d'Indy transcription, was the opening work.

The soloist was Leo Sirota, pianist, whose performance of the Strauss Burleske was a brilliant achievement.

Rosenthal Suite Premiered

For the final November concerts, Erica Morini gave a distinguished performance of the Tchaikovsky Violin Concerto. She proved that highly sensitized musicianship can make well-worn scores emerge with a glamour usually absent in performances of less discriminating virtuosi. The orchestra under Golschmann's expert guidance, provided an accompaniment in perfect accord.

The orchestral contributions were Vaughan Williams' Fantasia on a Tallis Theme for double string orchestra, and Manuel Rosenthal's Jeanne d'Arc Suite. The latter, employing a Narrator (who, if anything, detracted from the overall effect of the music), was otherwise an exciting adventure Rosenthal is an excellent orchestrator; the combinations of instruments are employed to obtain unusual and bizarre effects.

Philharmonic Begins 94th Season

The Philharmonic Orchestra, expert St. Louis amateur organization, opened its 94th season under the baton of Russell Gerhart, who began his third year as conductor. A capacity audience at Kiel Opera House applauded the efforts of the young players, who gave a good account of themselevs in Schumann's "Rhenish" symphony, a Bach Prelude and Fugue, Dukas' Sorcerer's Apprentice and Chabrier's Marche Joyeuse. Antinette Camanita, a local soprano of considerable promise, was soloist in arias of Verdi and Charpentier. . . . The Civic Music League presented the Agnes DeMille Dancers in a program of ballets featured in various Broadway musicals. . . . The young Negro tenor, Rawn Spearman, made his local debut sponsored by The Principia Concert Course at Howard Hall. The usual capacity house was impressed with the artistry of the newcomer. His program showed a well developed gift of musicianship. Ben Jenkins was the accompanist. O. C.

ERNEST ANSERMET, l., receives birthday wishes from RICCARDO ODNOPOSOFF after the latter appeared at the concert celebrating the 70th birthday of the conductor at the Tonhalle in Zurich.

Odnoposoff Back from Europe

Riccardo Odnoposoff, the renowned violinist, has just returned from Europe where he played 35 concerts with various orchestras and 19 recitals. The two highlights of the tour were his initial appearance at the Bergen Festival in Norway, June 1-4, and the concert at the Tonhalle in Zurich in celebration of Ernest Ansermet's 70th birthday, when he played the Prokofieff Violin Concerto under this noted conductor.

The tour included orchestral appearances at Copenhagen (Tivoli), Goetheborg, Hamburg, in the last concert of the Vienna Music Festival on June 30, the first open-air concert at the Palazzo Chigi in Florence, the opening program at the newly erected Kursaal Casino at Ostende, Belgium, with the Orchestre National de Belgique. The Kursaal, the biggest concert auditorium in Europe (seating capacity, 2,500), was sold out. Thence he toured Germany, giving two concerts in Duesseldorf under Eugene Szenkar, two in Karlsruhe under Otto Matzerath, and then seven during one week in Copenhagen, including playing with the Collegium Musicum there, Carlo Maria Giullini conducting.

After a tour of Norway and Sweden he returned to Holland, where he played in Amsterdam with the Concertgebouw Orchestra under Van Beinum, and in the Hague with the Residentie Orchestra under Van Oterloo. Returning to Germany he concertized in Darmstadt, Frankfort, again in Hamburg and Stuttgart, winding up his appearances there and in Austria with three sold-out concerts under Eugen Jochum at the Vienna Konzerthaus.

In New York Mr. Odnoposoff will be soloist at the first appearance in this city of the Stuttgart Chamber Orchestra, presented by the Concert Society of New York on Feb. 14 He appears with this orchestra in Philadelphia and Chicago.

American Chamber Orchestra Series

The American Chamber Orchestra (formerly the Mozart Orchestra), Robert Scholz, conductor, will open a series of three concerts at the Kaufmann Auditorium, YM & YWHA on Jan. 18. The second is scheduled for Feb. 18 at the same place, and the third for Town Hall, March 6, with Joseph Szigeti as soloist. The programs feature classics and contemporary American works, the latter including a Partita for violin and flute by Paul Creston and Ellis B. Kohs's Chamber Concerto for viola and string nonet.

PASSED AWAY

HARRIET VAN EMDEN, 57, soprano and voice teacher, died in St. Luke's Hospital, New York, on Dec. 24 Miss Van Emden was born in Milwaukee, and studied voice with Marcella Sembrich. Her debut was made in 1921 and she subsequently appeared in many recitals and as soloist with orchestras in Europe and America. In 1929 she appeared with the Philadelphia Grand Opera Company. She was a member for 10 years of the faculty of the Curtis Institute of Music in Philadelphia, and later taught privately in New York. Surviving is her sister, Clara E. Van Emden, of Manchester Center, Vt.

DMITRY DOBKIN, 67, tenor and voice teacher, died at his home in New York on Dec. 25. Born in St. Petersburg, he studied at the Conservatory there and in Italy with Augusto Brogi. He made his debut in the latter country, singing also in Cairo and at the St. Petersburg Opera in Rubinstein's The Demon. He gave concerts in Russia but at the revolution went to Scandinavia, then in 1920 came to America. He sang as soloist with the New York Philharmonic, and made appearances in opera and broadcasts. In 1925 Mr. Dobkin organized the Brooklyn Free Musical Society to give free concerts and later a School of Music connected with this society, of which he was general director and dean. In 1929 Mr. Dobkin founded the Brooklyn Symphony Orchestra to give work to unemployed musicians. He also conducted educational radio programs and served as music critic for publications in Canada and Scandinavia. Surviving are his widow, Marie Laukaitis Dobkin, and a son, Alexander, by his first wife, the former Katherine Kantor, who died in 1940.

ALMA MORGENTHAU, 66, music patron, died in Doctors Hospital, New York, Dec. 25. A sister of Henry Morgenthau, Jr., former Secretary of the Treasury, and a daughter of the late Henry Morgenthau, Sr., former U. S. Ambassador to Turkey, she was the founder and sole supporter of the Cos Cob Press in New York (which publishes music free for composers), a founder of the League of Composers, and patron of the Locust Valley Music Festival on her estate at Lattingtown Estates, Long Island. She also organized a music printing firm in Israel. Surviving, besides her brother, are three daughters, by her first marriage to Maurice Wertheim; also two sisters, and ten grandchildren.

JOSEF TURCZYNSKI, Polish concert pianist, passed away in Lausanne, Switzerland, on Dec. 27. He was a friend of the late Ignace Jan Paderewski, with whom he edited and published the complete works of Chopin. He had appeared in concerts in Europe and was once director of the Warsaw Conservatory.

TATIANA CHAMIE, ballet teacher, choreographer and dancer, died in a New York hospital on Nov. 18. Born in Odessa, and trained in France, she was a leading dancer with Diaghileff's company and later the Ballet Russe de Monte Carlo and in 1944 opened a school in New York. She in recent years choreographed The Birthday and Prima Ballerina for the Ballet Russe. Two brothers, Nicaolas and Michael, of Paris, survive.

PAUL SCHRAMM, 61, pianist and composer, died in Brisbane on Nov. 29. Born in Vienna, he studied with Leschetizky and toured Europe while still in his teens. He also visited Asia and in 1946 came to Australia. His wife and daughter survive.

OTTO MORANDO, 84, former operatic tenor and later a voice coach for film performers, died at his home in Los Angeles on Nov. 16. Born in Prague, and educated in Vienna and Italy, he settled on the Pacific Coast after an operatic career in Europe and a period with the Toronto Conservatory. His widow, Elizabeth, survives.

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SILHOUETTES — Singers and Their Craft

By Mary Craig

Claramae Turner, brilliant young contralto, who will be heard under Toscanini's baton in Carnegie Hall this month, is a favorite with audiences here and across the country. A happy few remember one thrilling night in Brander Matthews Theatre at Columbia University when they made her acquaintance as the singer of the title role in Menotti's opera, The Medium. It was about six months later that the work was produced downtown and the press printed ecstatic reviews about the music drama. Some did not recognize its worth at the original hearing, but all agreed that plaudits were merited by the fiery, opulent-voiced singer.

Meanwhile, Claramae Turner had gone from the little theatre on West 117th Street to the Metropolitan Opera, and in November of the same year she made her debut with this company, singing Amneris, Martha (Faust), Azucena and other roles. Today her repertory numbers 75 parts, but she is perhaps most proud of her achievements as Carmen —a role she has sung in many cities from the West Coast to the East. Her assignments now include Herodias in Salome, Dalila and other regal parts but she still enjoys the hideous crones of lyric drama.

The singer tells about some episodes of her preparation for opera. Coming to New York from a pleasant life (interspersed with hard study) in California, she scrutinized herself in a mirror one day and decided that she could drop a little avoirdupois. "I didn't feel that Don Jose would lose all for a roly-poly." So she dropped as much as forty pounds, and now is a blonde siren for whom a handsome hero would definitely sigh. "I feel better, look more trim and, I am told, sing better since I am slimmer, and I have a very good physical endurance. How is it achieved? By living

CLARAMAE TURNER

on steak and salad—also supplications to maintain my strength of purpose." (As to blondeness, she once tried this in the role of Carmen. "Dead wrong," she says, "but great fun.")

The planning of work and accessory training—musical, dramatic and physical—have been the rule and discipline governing Miss Turner's preparatory and career years up to now. This season she leaves for a few weeks in Europe immediately after her New York appearance. She will return to make three concert tours to the West Coast, singing at Easter in the great memorial concert to Gaetano Merola, who gave her the first of her opportunities with the San Francisco Opera.

She reckons the mileage she has covered in this country this year at 100,000, and states that she is quite capable of bettering the record. Currently, Miss Turner is singing with eight opera companies in the U. S. and Mexico and is engaged for New York's Opera Cameos program on television. Recital and solo engagements with symphonic organizations intersperse her crowded schedule. She sang in 250 radio Gilbert and Sullivan shows in a single season; one of her opera nights included roles in three operas, Il Tabarro, Suor Angelica, Gianni Schicchi—a real feat.

Versatile, of Swedish, Italian, German stock—four generations at least in America—she claims to be plain down-to-earth American in name and nature. This is disputable. She is quite visibly not plain, and she sparkles with vitality and enthusiasm. The name of her "home town" seems an appropriate talisman for her —Eureka!

NATS Meets in St. Louis

The National Association of Teachers of Singing held its ninth annual convention in St. Louis, Dec. 27-30. A wide-ranging program included four symposia, a voice clinic, a "Town Meeting," and the annual banquet.

The first of the symposia was conducted by Ira J. Hirsh of the Central Institute for the Deaf and of the departments of otolaryngology and of psychology of Washington University, St. Louis. His subject was Scientific Aspects of Song. The Research Committee of the Association—Dolf Swing, chairman—was in charge of the second symposium and presented as speakers Kenneth Westerman, William Ross and Wilmer Bartholomew, who respectively discussed The Responsibility of a Research Scientist to the Singing Profession: Breathing; and Terminology in Voice Teaching. At the third Symposium Eugene Carrington, educational director of the Allied Radio Corporation, discussed The Student—The Recorder—And You. He gave a demonstration of microphone placement technique. The last of the symposia had for its subject The Adolescent Boy Voice and for its speaker George Oscar Bowen, who to illustrate his topic presented the Tulsa Boy Singers, a group he directs.

Leigh Gerdine, chairman of the department of music of Washington University, was the speaker at the annual banquet. His address was followed by a program presented by the Lincoln University (Jefferson City, Mo.) A Cappella Choir, O. Anderson Fuller, director.

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Ballet Theater and Cunningham Dance Features

By Rosalyn Krokover

The holiday week brought into town a single performance by a ballet company—Ballet Theater—and a round of performances by Merce Cunningham and Dance Company. The Gala Ballet Theater program, on Dec. 27 at the Metropolitan Opera House, a benefit for funds to finance new production, brought in a total of $21,200. Cunningham and Company at the Theater de Lys from Dec. 29 through Jan. 3 concentrated on eight programs that contained some wildly *avant-garde* items.

This writer unfortunately was unable to attend any of the performances at the Theater de Lys. But a trusted and knowledgeable substitute was sent. He returned with a lengthy sheaf of notes which, when boiled down, resulted in the following paragraphs.

It must be said (writes our substitute) that most of the *avant-gardism* of the Cunningham contributions came from the musical accompaniments. John Cage, the well known exponent of the prepared piano, is the musical director of Cunningham's company: and Cage has enlisted the services of David Tudor, a pianist who has specialized in experimental music.

There were quite a few new works, all choreographed by Cunningham, on these programs. No point dealing with them separately: all had a common philosophy and a common treatment. Cunningham himself has proved to be an able dancer, and the members of the company—Carolyn Brown, Anita Dencks, Viola Farber, Jo Anne Melsher, Marianne Preger, Paul Taylor and Remy Charlip—are well trained in his idiom. Cunningham's idiom is, of course, intensely modern, although he departs considerably from the Graham vocabularly and is not afraid to use ballet turn-outs. He is complete master of his body and of his muscular movements, and the members of his company can roll on the floor with the best of the modern dancers anywhere. And, like modern dancers everywhere, they take themselves with dead seriousness. Not the hint of a smile, not the vestige of a suggestion that they find anything exhilarating in what they are doing. The world lies heavy on their shoulders.

But (a) it is difficult to pick out anything especially inventive in the choreography and movement; and (b) it is even more difficult to pick out anything in the choreography that has much perceptible relationship with the music being used. The music? Well, there were scores by Cage, Morton Feldman (he notates on graph paper), Pierre Boulez and Pierre Schaeffer (they compose on magnetic tape), Satie, Christian Wolff and other experimentalists. Cage's music for prepared piano is not exactly music, in the traditional sense; rather it is timbre and variation in sound of irregularly spaced individual notes. And even the most dogged of the *avant-garde* have trouble working up enthusiasm for magnetic tape music.

This so-called "musique concrète" is nothing much more then an attempt to revive the Dada that so shocked and titillated Paris in the early twenties. It is very doubtful if anything permanent will emerge from it, just as it is equally doubtful if the Cunningham choreography and methodology will have anything valid to offer. In both cases the emotional range is far too limited in idea and technique. And, as a capping irony, one has the nagging feeling that, despite all the attempts at "modernism," the entire company (including the composers) is really trying to resurrect something from the dead past—and not too successfully.

Ballet Theater at "Met"

Christmas week brought the Ballet Theater to the Metropolitan Opera House. Alicia Alonso, Melissa Hayden, Igor Youskevitch and John Kriza were the featured dancers in a program that consisted of Theme and Variations, The Combat, Pas de Deux ("Black Swan"), Graduation Ball, and The Capital of the World. The last-named, with choreography by Eugene Loring based on a story by Hemingway, sets and costumes by Estaben Frances and music by George Antheil, was new to New York, having had its only other performance on the TV Omnibus program, Dec. 6. It has Madrid as its locale and deals with bullfighters.

There is plenty of color in the scenario, and one anticipated an exciting new ballet. Unfortunately Loring has not taken advantage of the plot. More pantomime than dance is present, and there is little attempt at real characterization. Both he and Antheil have tried to obtain a Spanish flavor, but what comes out is pseudo-Spanish. Among the dancers, Roy Fitzell as Paco, and Lupe Serrano as Elena, were especially good, and one of the high spots of the performance was a duet they danced. Others in the cast were Scott Doublas, Vernon Wendorf, Leo Duggan, Job Sanders, Fernand Nault and Gracia Littauer.

The Combat, with choreography by William Dollar, has been seen in the production by the New York City Ballet, where it is known as The Duel. In the present performances it was danced by Hayden and Kriza, with new costumes and set provided by Georges Wakhevitch. The setting and costumes were spectacularly overdone, actually detracting from the choreography. How much better The Combat was when the dancers were simply clad! Hayden is no newcomer to the part, and she danced it with her usual dramatic intensity; Kriza's Tancred had strength and power.

Theme and Variations, although danced in not the tidiest of fashion, was a pleasure to welcome back. Grand, sweeping old-style ballets are getting to be less and less common these days. Alonso and Youskevitch took the leading parts, and also did The Black Swan. Alonso looked somewhat out of condition, and Youskevitch has developed some mannerisms that may pass in the smaller cities but are unbecoming to a dancer of his stature and quite shocking to his New York admirers. In Graduation Ball were such veterans as Fernand Nault, Ruth Ann Koesun, John Kriza and Barbara Lloyd. Job Sanders was an amusing General, and the lyric pas de deux was Danced by Lupe Serrano and Adriano Vitale. Serrano seems to be a talented girl who needs more experience. Joseph Levine was the able conductor of the evening.

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CHICAGO: Holiday music tops previous events of year

By René Devries and Dosha Dowdy

CHICAGO.—The Chicago Symphony Orchestra's Jan. 1 concert touched off the New Year happily with Mozart's Overture to Der Schauspieldirektor, which glinted its way along with delightful *éclat*. The great Schubert Seventh Symphony was chosen to replace the solo appearance of the late William Kapell, both because of the nobility of the music, and the fact that both of these musicians were lost to the world at the early age of 31. Reiner's reading of this masterwork will remain a monument among his rich accomplishments with our orchestra—so beautiful in detail was the performance, so magnificent and full blown.

Sousa, the March King, had nothing on Johann Strauss, Waltz King, nor on Reiner as interpreter of such contagious music as the four Strauss numbers which comprised the program's latter half—Overture to Die Fledermaus, Wiener Blut Waltz, Schatz Waltz and Thunder and Lightning Polka. All of the charm, the true Viennese spirit, was caught in captivating performances, to the delight of the capacity audience. Reiner, in jovial mood, acquiesced in a repetition of the Polka.

For concerts of the previous week, Reiner programmed Corelli's "Christmas" Concerto Grosso, No. 8, in commemoration of the composer's 300th birthday, the Beethoven Eighth, a first performance here of Kodaly's Dances from Galanta, and selections from Act III of Wagner's The Mastersingers.

The Saturday evening concert of Jan. 2 was conducted by George Schick with Appleton and Field, duo-pianists, heard in Poulenc's Concerto for Two Pianos and Orchestra, and Dr. Bergen Evans as narrator for Ogden Nash's verses to Saint-Saens' Carnival of Animals. Wagner's Prelude to The Mastersingers, the Weber-Berlioz Invitation to the Dance, and Borodin's Polovetzian Dances from Prince Igor formed the remainder of a program appropriate to the holiday spirit.

American Conservatory Series

The American Conservatory of Music opened a Series of Tuesday evening programs for ten weeks, on Jan. 5—an Open House About Music, with ten distinguished members of the faculty as hosts. The series will demonstrate how music is made, with each talk appropriately illustrated with the assistance of excellent instrumentalists and vocalists. Following are the programs comprising the series: Music, a Science and an Art—B. Fred Wise (Jan. 5); The Strings—Stella Roberts (Jan. 12); The Wind Instruments and Percussion—Russel Harvey (Jan. 19); The Voice and Song Literature—Nelli Gardini (Jan. 26); The Opera—Barre Hill (Feb. 2); The Piano and its History—Rudolph Reuter (Feb. 9); The Oratorio—Max Sinzheimer (Feb. 16); Piano Literature—Bruno Glade (Feb. 23); The Orchestra—Irwin Fischer (Marchll); The Composer—Leo Sowerby (March 9).

Ethel Lyon Presents Pupils

Advanced piano pupils of Ethel Lyon, who shared a recital program with voice students of Russel Mollinger in the American Conservatory's Recital Hall recently, were Carol Rosenthal, Aubrey Williams, Mary Morrison, William Winkey, Margaret Morello, June Elliot, and Charlotte Bergersen. Seventeen pupils of Miss Lyon's participated in a recital by students of The Children's Department of the American Conservatory under the direction of Miss Lyon, on Dec. 19.

Apollo Musical Club in Messiah

The Apollo Musical Club of Chicago, conducted by Henry Veld, presented its traditional Orchestra Hall performance of Handel's Messiah, Dec. 27, with soloists Dorothy Linden Krieg, soprano; Lillian Chookasian, contralto; Carlton Eldridge, tenor; and John Macdonald, bass.

The Apollo Club announces the presentation of Leo Sowerby's The Canticle of the Sun, to be premiered here, together with Brahms' Requiem for their Spring Concert in Orchestra Hall, May 10. The Sowerby work, to be conducted by the composer, was awarded the Pulitzer Prize in Music for 1946.

Lyric Theatre Plans

The Lyric Theatre of Chicago announces that by popular demand it will present a second "calling card" performance on Feb. 7, following its gala first night of Don Giovanni at the Civic Opera House on Feb. 5. Contract, repertoire and house negotiations were proceeding as this was made public. Carol Fox, president of The Lyric Theatre, announced that the performances would be conducted by Nicolas Rescigno, and the cast would include Nicola Rossi-Lemeni as the Don, Eleanor Steber, Irene Jordan, Bidu Sayao, Leopold Simoneau and John Brownlee. John T. Halloran, of the John Halloran Chorus, will serve as chorusmaster for this production. The group is planning a season in November, 1954, possibly of three weeks, and is looking forward to a longer one in 1955.

Lola Fletcher Studio Events

The holidays found all of the Lola Fletcher students singing in religious works, The Messiah, and special Christmas programs. An operatic octet composed of Dorothy Cothran, Lillian Walla, Jan Rodriguez, Blanche Lewis, Alan Rogers, Larry Singer, Joe Mikolas and Bill Zuse, appeared with the Rockford Symphony Orchestra in its first concert of the season. Dorothy Cothran and Rosemary Anoe appeared in the Saint-Saens Christmas Oratorio at Harvey, Ill. Allan Keller, who has many Messiah dates this year, recently sang for the Euterpean Club. The Do-Mi-Sol Trio—Keith Raney, Helen Sandell, and Helen Moss—sang for the Cordon. They have also made several appearances on FM radio. Jean Diamond, soprano, was chosen winner of the Chicago Choral Club Contest and appeared with them in Fullerton Hall as soloist on Dec. 13. Jean Hayden and Audrey Paul were heard in Messiah at Cornell College; Miss Hayden and Evelyn Reynolds at Culver-Stockton College. Other Messiah performers were: Marguerite Scaer and Jo Fairchild, 1st Congregational Church of Oak Park; Blanche Lewis and William Zuse in Austin; Audrey Paul in Sioux City, Iowa; Dorothy Zorn and Ruth Christoph in Chicago; Charlene Stube and Alan Rogers at the Union Church in Lake Bluff. Miss Stube appeared with the North Shore Choral Society as soloist in their Winter Concert.

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ALYNE DUMAS LEE, soprano, whose recent New York Town Hall recital won encomiums from the press, was among the noted artists who appeared on the Family Theater's national program, The Thanksgiving Hour, Nov. 23. Miss Lee's 4th Orchestra Hall recital, scheduled for May 4, 1954, will include several first performances in Chicago—The Bach Cantata No. 51, for voice, clavichord, two violins, trumpet and cello; to be played with the original instrumentation; Benjamin Britten's recently published Seven Sonnets of Michaelangelo; songs of Pierre Bréville; and seldom heard songs in English (not published in this country) by Tchaikovsky.

Musicological Society Elects

The American Musicological Society held its annual meeting at Chapel Hill, N. C., on Dec. 29. It was decided to meet next year at the University of Michigan. New officers elected included Dr. J. M. Coopersmith, of the Library of Congress, one of two vice-presidents, and Dr. Otto Albrecht of the University of Pennsylvania as treasurer. Dr. Donald J. Grout, of Cornell University, begins his second year as president, and Dr. Leo Schrade, of Yale University, his second year as vice-president. Dr. Jan Larue, of Wellesley College, is in his second year as secretary.

Concert Artists Guild Plans

The Concert Artists Guild's fourth musicale of the season at Steinway Hall on Jan. 16 presents soprano Barbara Alan singing French, Italian and English songs, with Jean-Charles Richard at the piano; Oliver Colbentson, violinist, performing Hindemith's Sonata in D as his major work and accompanied by Rachel Koefod; and Muriel Kilby, pianist, playing Bach's Prelude and Fugue in G-sharp minor and shorter works of Mozart, Schumann and Brahms. The concluding four concerts of the Guild's season will be on the third Sunday of each month, beginning Feb. 21.

ACA Gives Franco Program

The American Composers Alliance presented an all-Johan Franco program over WNYC on Jan. 3, including choral and carillon music, the latter performed by Charles T. Chapman on the Singing Tower of Luray, Va. Mary Louise Boehm, pianist, was heard in Concertpiece for piano, and Seven Epigrams enlisted the New York Woodwind Quintet, Samuel Baron, flute; Jerome Rosh, oboe; David Glazer, clarinet; Bernard Garfield, bassoon; John Barrows, horn.

"Met" Souvenir Book Issued

A new Souvenir Book marking the 70th anniversary of the Metropolitan Opera House has been published, with handsome pictures of the past and present, and is selling for a dollar in the lobbies of the house, and $1.25 by mail order.

MUSICAL JOTTINGS — News of the Artists

Leopold Stokowski announced on Jan. 5 that unless the heavy drapes in Constitution Hall, Washington, owned by the DAR, were drawn aside, he would not conduct the National Symphony Orchestra on Jan. 7; results were awaited as this issue went to press. . . .

The Vienna Festival Weeks, May 28 to June 19 next, will include many **Alban Berg** works, a ballet to **Stravinsky** music directed by **Antony Tudor,** and **Paul Hindemith** conducting the first performance of his Cantata on Psalm 117, with words by **Paul Claudel. Eugene Ormandy** will direct **Krenek's** Medea, with **Blanche Thebom** as soloist. **George Szell** will lead **Ernest Bloch's** Hamlet, and Ravel's Left Hand Concerto with **Robert Casadesus. Virgil Thomson** will direct American works. . . . **Bernice Reaser,** pianist, gave a Debussy program with her husband, **Robert Alden Reaser,** painter, who made drawings of the ballet, La Boite à Joujoux, in Carnegie Recital Hall. . . .

When a backstage elevator at the "Met" stuck during a performance of Il Trovatore on Dec. 25, a group of 22 choristers was imprisoned for 27 minutes and the last act went on without them. . . . Six architects from several countries have been invited to submit drawings for the reconstruction of the Malta Opera House, destroyed during the war. . . . **Paul Badura-Skoda,** pianist, and his wife **Eva,** have written a book, Interpretations of **Mozart's** Compositions for Piano, scheduled for publication in Vienna. . . .

Plans for the 28th ISCM Festival to be held at Mt. Carmel, Haifa and Jerusalem, May 30 to June 10, 1954, include three concerts by the Israel Philharmonic, one by the new Haifa Orchestra, and several chamber concerts, also a new work by **Heitor Villa-Lobos,** Odyssey of a Race, composed for the event. . . . A series of modern chamber music concerts organized by **Pierre Boulez** at the Theatre Marigny in Paris will include **Stravinsky's** Renard with **Jean-Louis Barrault** as the mime, and conducted by **Hermann Scherchen. . . . Elena Nikolaidi** returned to the "Met" on Christmas night as Azucena in Il Trovatore after a recent illness. . . . **Regina Resnik,** operatic soprano, gave a cocktail party during the holidays at which the guest of honor was her voice teacher, **Rosalie Miller.** . . . Appalachian Spring, by **Aaron Copland,** is to have its first Italian performance in a ballet version at La Scala, and **Menotti's** opera Amalia al Ballo is to be sung for the first time there, in its local premiere. . . . The Julius Hartt Musical Foundation gave 26 performances of Hansel and Gretel for more than 23,000 public school children in nine communities of Connecticut and New York State, with **Moshe Paranov** as conductor and **Elemer Nagy** as stage director and scenic designer. . . . Amahl and the Night Visitors was performed at the Army Theatre, West Point, N. Y., on Dec. 19 by a group of singers under the baton of **Wolfgang Schanzer. . . . Karl Bauer,** vice-president of Associated Music Publishers, on Dec. 22 was elected president of the United Singers of Greater New York; he is in charge of the Orchestra Department of AMP (subsidiary of BMI). . . .

The Vienna Philharmonic Orchestra, conducted by **Wilhelm Furtwaengler,** will tour the U. S. in the autumn of 1955, according to an announcement by the Austrian Information Service. . . . Among four new members elected to the American Academy of Arts and Letters is **Roger Sessions,** composer. . . .

In Tel-Aviv on Dec. 8 **Rafael Kubelik** collapsed while conducting the Israel Philharmonic Orchestra from a slight indisposition, and **Isaac Stern,** violinist, the soloist finished the concert alone. . . . **Artur Rodzinski** led Tannhaeuser at the Teatro Comunale in Florence on Nov. 29, the first time this work had been produced in that city since 1910; the singers included members of the Bayreuth Opera Company. . . . The Turkish Ministry of Education has named **Heymo Taeubner,** Viennese conductor, to direct the Philharmonic State Orchestra in Ankara. . . . The District of Columbia Professional Panhellenic Association at its November convention gave a Certificate of Merit to **Sylvia Meyer,** solo harpist of the National Symphony Orchestra. . . . **Arthur E. Weidhaas** is marking his 50th year of association with the "Met"—having served first as a boy soprano in Parsifal in 1903, and now being box office treasurer. . . .

Eduard Van Beinum, Dutch conductor, arrived by air on Jan. 4, accompanied by his wife Sepha, for his seven American engagements with the Philadelphia Orchestra; he leaves the U. S. Jan. 21 and will conduct the BBC Orchestra in London soon. . . .

Bela Boszormenyi-Nagy, Hungarian pianist and teacher, for the last five years on the piano faculty of the Royal Conservatory of Music of Toronto, has been appointed resident pianist at Indiana University, Bloomington. . . . **Eugene Ormandy** led several concerts as guest in Caracas, Venezuela, during his winter holiday. . . .

The largest opera house now in use in German-speaking countries is the Graz Opera, which recently reopened after renovation and modernization at a cost of 3,500,000 schillings, with production of **Weber's** Freischuetz. . . . **Anton Karas,** zither-player, who sprang to fame in the film The Third Man, for which he played all the accompaniments, is opening a wine restaurant near Vienna.

. . . The La Scala Grand Opera Co., under the artistic direction of **Alfredo Salmaggi,** began an opera series at the Brooklyn Strand Theatre. . . . **Brenda Lewis,** "Met" soprano, has been signed for a role in the operetta The Girl in Pink Tights, to be produced by **Shepard Straube,** but will also appear in Salome at the opera house. . . .

The Golden Coach, Italy's first full-length color film, directed by **Jean Renoir,** and starring **Anna Magnani** in her first English-speaking role, opens at the Normandie Theatre, New York, on Jan 21. Telling of the visit of an Italian *commedia dell'arte* troupe to Latin America in the 18th century, it has an exquisite score drawn entirely from **Vivaldi,** played by the Rome Symphony conducted by **Gino Marinuzzi, Jr.,** and offers subtle use of color and authenticity in style, backgrounds and costumes.

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Bach Oratorio by L. A. Philharmonic

By C. Sharpless Hickman

LOS ANGELES.—The first portion of the Los Angeles Philharmonic Orchestra's 35th season was climaxed by concert performances of Bach's Christmas Oratorio and program pairs at which Rubinstein was soloist in works by Chopin and Rachmaninoff, and violinist David Frisina and cellist Robert LaMarchina teamed in Brahms' Double Concerto.

To this reviewer the presentation of the six cantatas which comprise the Christmas Oratorio by a chorus of some 130 voices and orchestra of 100 was a musically enlarging process which somewhat paralleled Hollywood's current trend to the wide screen. The large forces which conductor Alfred Wallenstein had under his baton served to curtail subtleties of color, elegance of phrasing and exactness in attack. It was in the final two cantatas, opening with the thrillingly-sung chorus, Glory be to God, that the music took imaginative and spiritual flight. But many choral sequences proved the soundness of the musicianship and discipline imparted to the singers by chorus director Roger Wagner.

For his soloists Wallenstein again followed his constructive current policy of using outstanding local artists: Richard Robinson, tenor; Katherine Hilgenberg, alto; Ralph Isbell, bass; and Anne Shaw Price, soprano. The most distinguished stylist was Mr. Robinson, and the most beautiful voice that of Miss Hilgenberg.

Preceding concerts under Wallenstein's baton had several notable offerings. One of his best Brahms readings came in the Double Concerto, in which Frisina and LaMarchina, concertmaster and first cellist of the orchestra, were teamed. The andante movement was a highlight of this intelligently conceived, cohesive performance, in which the two soloists were consistent in balance and rich tone. The program opened with Peter Mennin's Concertato for Orchestra, a sombre, sometimes tempestuous work of Hindemith-like tightness and drive. A blizzardy E minor Symphony of Sibelius closed the evening.

For his concert with the Philharmonic Artur Rubinstein played the Chopin E minor Piano Concerto and Rachmaninoff's Rhapsody on a Theme of Paganini. The former was given a reading rather pallid save for a few glittering piano passages. But Wallenstein and Rubinstein recreated the Rhapsody with vitality, and pianistic magnificence. A splendid performance of Beethoven's First Symphony opened the program, which included Copland's Quiet City, in which Robert DiVall and Vincent Schipilliti were the fine soloists.

Sadler's Wells Ballet Returns

The visit by the Sadler's Wells Ballet, under the local management of the Community Civic Music Assn., again found capacity audiences filling 6,500-seat Shrine Auditorium for the eight performances. This organization is regal in the presentation of full-length masterpieces and the large-scale concepts of its choreography, and colorful, even lush in costuming. It was blessed here by a super orchestra (45 American players hired in New York, and 21 added from local ranks); and it has considerable strength of talent in both principal and supporting roles. Perhaps its most sumptuous presentation was Homage to the Queen, with its wonderful Messel costumes. Here one had the opportunity to match the troupe's four chief ballerinas —Fonteyn, Nerina, Beriosova and Jackson while the male contingent included Brian Shaw, John Hart, John Field, Alexis Rassine, Michael Somes and Alexander Grant. Shaw's work was astounding, particularly in Les Patineurs, and touched off applause and shouts.

Intimate Events

More intimate recent events have included the first concert by the California Bach Circle whose commendable efforts nevertheless do little more than duplicate similar (and sometimes superior) offerings of Bach and other baroque music here by various chamber music and chamber symphony groups. . . . A soiree sponsored by Dr. Ashley Manning with the interest of the Austrian Consul-General here, Dr. Frederick Waller, introduced the Bösendorfer piano to Los Angeles with music performed by Adolph Baller and Jan Popper, pianists; Gabor Rejto, cellist, and Beta Popper, soprano. A large invitational audience appreciated the superb playing and singing and the informal air of Dr. Popper's commentaries. . . . The Opera Guild of Southern California raised interest in its proposed establishment of a permanent opera museum here by a fascinating exhibit held for several weeks at the Los Angeles County Art Institute, and the local Guild Opera Company sponsored an invitational "workshop" viewing of David Lichine's new ballet company—Ballet de la Ville des Anges—which proposes a European tour this winter. A *pas de deux* danced by guest stars Oleg Tupine and Natalie Clare, and a lengthier parody of a cock-fight, with choreography by Lichine, were the best items on the program.

De Sanctis Singers Heard

Singers from the Hollywood studio of Nadina de Sanctis have been appearing with orchestra and in oratorio, as well as in recital. Margerie MacRay, mezzo-soprano, gave a program of 20th century vocal music, and was soloist with the Highland Symphony under Constantine Callinicos. She also sang in an Evening on the Roof program on Dec. 14 in the first presentation in Los Angeles of Roy Harris's cantata Abraham Lincoln Walks at Midnight, for mezzo and violin, cello and piano. Robert Williams, bass, was soloist in Handel's Messiah for the fourth year, and also with the Highland Park Symphony under Mr. Callinicos. On Dec. 13 Georgia Laster, Naumburg Award winner who was heard in Town Hall on Dec. 1, was featured with the Santa Rosa Symphony, George Trombly, conductor.

Mary Bran's Concert Series

Mary Bran's series at the Wilshire Ebell Theater, Los Angeles, opened on Jan. 9 with the return of Richard Dyer-Bennet in folk songs and ballads. On Jan. 12, Miss Bran presented the same artist in the Lobero Theater, Santa Barbara. The Wilshire Ebell course continues with Harriette Ann Gray and her dance company on March 8, and March 12 and 13 will bring two programs by Anna Russell, international concert comedienne. On March 20, Jose Greco and his dancers return for 10 showings, including three matinees; they will also appear in the Civic Auditorium in Pasadena on March 25. Andres Segovia will close the list at the Wilshire-Ebell with a guitar recital on March 29.

Rozsa and Post Tulsa Guests

Dr. Miklos Rozsa, Metro-Goldwyn-Mayer composer, also noted for his many symphonic works, will be guest conductor of the Tulsa (Okla.) Philharmonic on Jan. 29, including his own Quo Vadis Suite in the program; the soloist is Carl Post, Hollywood businessman and concert pianist, in the Bach D Minor Piano Concerto. H. Arthur Brown, regular conductor of the Tulsa orchestra, arranged the concert.

North Americans on Jury For Panama Composition Test

The Concurso Ricardo Miro, the Pan-American Union Award for composition of the Republic of Panama, had as judges in a recent contest Richard Bales, Mary Howe, Robert Evitt and Emerson Meyers.

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PRODIGY PROBLEM HAUNTS HOLLYWOOD, SAYS PIANIST

The prodigy has overrun the Hollywood scene and some of the more blatant activities of "stage" mothers trying to promote their youngsters musically should be curbed, according to Maurice Zam, concert pianist, teacher, lecturer and writer of that city. After fifteen years of viewing the film capital scene, Mr. Zam has some suggestions for their parents in a recent article.

"Today in Hollywood, where prodigies are manufactured on an assembly line basis, people are beginning to yawn at some of those pathetic children who precociously sing arias or perform concertos bristling with fireworks. Inspired by the success of the Temples and Durbins, such an artist as Menuhin in his prodigy days, stimulated by lavish awards of

MAURICE ZAM

scholarships, motion picture and radio contracts, prizes in contests, these prodigy mothers are engaged in a mad race to attain box office riches," he wrote recently.

Prodigy's Disgusted Mamma—"Five years old—and he's never earned an Oscar!"

Youthful "Slaves"

"For the youngster it often means a life of virtual slavery, endless hours of inhuman practice, in order to create a 'freak' who can be exploited prematurely. The health and happiness of thousands of children are sacrificed to satisfy the morbid desires of materialistic and ambitious parents. But the latter will often maintain that 'they have no life of their own' and that 'they sacrifice everything' for their darlings. They are born strategists, resourceful in making contacts. They know where to be seen with the 'right' people—often in the wrong places. They find the money to appear at the most expensive night clubs, but often maintain that they are too poor to pay for their child's lessons.

"Rank" Ingratitude?

"While the deluded teacher in some cases gives his precious time and knowledge in the hope of fostering a genius, the parent may be nursing a new 'contact' and bargain hunting for another instructor with a bigger name. Some so-called prodigies have four teachers busy at the same time, each blissfully unaware of the other! Cases have been known of teachers who worked hours daily for years until the gifted one could be presented in concert—after which the child disappeared into the studio of another whose exploitation methods were more dazzling. Some talented youngsters who really 'arrive' rarely mention the teacher who did all the work—and gratis!

Though phonograph, radio, motion pictures, and TV have to some extent raised the level of music appreciation in the public, their effect on the prodigy is often pernicious, Mr. Zam believes. "The child's ear, perverted by artificial sonorities and dazzling effects, has become enamoured of 'showmanship' and the more obvious qualities of glamour. A Mozart concerto, which an Artur Schnabel devoted a lifetime to studying and perfecting, appears to them as something much too easy to 'master'.

Tender Egos

"One also has to consider the psychological effect of being plunged into the strain of early and ruthless competition, with high stakes. Adolescence hits the prodigy with especial force, for at this period the emotions and the mind are in a state of 'civil war' At this time he or she needs understanding parents and wise teachers to help in bridging the difficulties. The growth of the conscious mind brings with it a state of awareness that interferes seriously with the subconscious facility. Thus torn, many prodigies develop an antipathy towards all aspects of culture, and learn to hate their art. If people could only see into the hearts of these tortured tots, victims of unwise artistic tyranny, they would demand that society protect —perhaps by law—the inalienable right of the young to a happy and normal childhood.

"For these and other reasons, I am of the opinion that the prodigy race, particularly in Hollywood, should be given some effective supervision. When one comes down to it, however, human nature is much the same in Boston, Budapest and perhaps even Bombay."

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Ansermet Opens Columbia Fete

Originating from the McMillin Academic Theatre and broadcast over the CBS network, Columbia University's Department of Music in co-operation with CBS Radio on Jan. 3 started a new 13-week series of CBS Radio's Twentieth Century Concert Hall, as part of the University's Bicentennial celebration. Ernest Ansermet, eminent Swiss conductor, led the CBS Symphony in this opening program of the series in works by Honegger, Pergolesi and Copland.

Ansermet beyond a doubt ranks among the first conductors of our day, and his mastery was evident in his readings on this occasion. His orchestral discipline, combined with a sound-imagination of superb plasticity, were evident in his interpretations of Pergolesi's Concertino for Strings, Honegger's Prelude, Arioso and Fughetta on the letters B-A-C-H and Copland's Lento Molto and Rondino for String Orchestra. Honegger's work repeats a device employed by Bach himself, Liszt, Reger and others for compositions of various design. It is a score of high craftsmanship, imaginative musical dexterity, and most attractive in construction and sound. Copland's pieces are neo-classic, written with the dexterity characteristic of the composer, and played with utmost understanding by the orchestra under Ansermet's inspiring guidance. H. W. L.

News in Brief

The Golden Goal, a film directed by Max Reichman in Europe and starring Richard Tauber, is now being revived and is running at the Casino Theatre in New York City.

The Three-Penny Opera, with score by Kurt Weill and a new book and lyrics by Marc Blitzstein, based on the Bert Brecht original, will be produced at the Theatre de Lys, New York, beginning March 2. Carmen Capalbo will sponsor and direct the production.

Anne Mundy, pianist, was soloist in the Liszt Concerto No. 1 in E flat with the Florida West Coast Symphony under Alexander Bloch in Sarasota and Bradenton, on Dec. 18 and 19, the opening dates of the orchestra's season.

Maxine Dorelle, soprano, and her associate, Sidney Raphael, pianist, began the Dorelle Opera Cameos for the New Year on Jan. 13 with Tosca. On Jan. 27 they present Lohengrin; Feb. 10, Pagliacci; Feb. 24, Madame Butterfly; and continue the series on alternate Wednesdays through May. Opera Cameos, dramatization of operas by Miss Dorelle with Mr. Raphael at the piano, are held in Miss Dorelle's studio at the Metropolitan Opera House.

Dr. Konrad Wolff, pianist, after a recital on Jan. 4 at the Phillips Gallery, Washington, D. C., left for Europe, where he begins his tour with an appearance at Wigmore Hall, London, on Jan. 15. Dr. Wolff will be heard in Amsterdam on Jan. 18, and on Jan. 27 at the Ecole Normale, Paris. The pianist's program includes a group of nine pieces by four young American composers as yet relatively unfamiliar to European audiences.

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BOOKS: A Famous Composer on Music

Vaughan Williams As Essayist

Some Thoughts on Beethoven's Choral Symphony, with Writings on Other Musical Subjects, is the rather unwieldy title of a book of little essays by Ralph Vaughan Williams (Oxford University Press, N. Y., 173 pp., $3.75). This is a mellow collection containing many charming aphorisms and bits of wisdom by the dean of British composers. (As for example, "For eternity we turn to Beethoven, for humanity to Bach," uttered in connection with these masters' varied treatments of the Crucifixion in their larger works.) His analysis of the Ninth Symphony is masterly, with many remarks of an understanding craftsman as to marvels of form, development and expression. Unlike some who denigrate this grandiose work, he finds that "in the first two movements, at all events, Beethoven transcends even himself. The music is like no other . . . before or since. It seems sometimes to have come straight from the eternal source of truth without human intervention." Nevertheless, he finds in this symphony some instances of "plastered-on ornaments according to a conventional formula," not usually true of the greater works of Bach.

Other essays are on The Letter and the Spirit—a piece including some genial humor as he pokes fun at those who insist on the wholly adequate pleasure of reading a score silently, which, he says, "is at the best purely intellectual"; and on Gustav Holst, who, he feels, "has a mind which is the heir of all the centuries and has found out the language in which to express that mind." In the latter, he points out that "English music history is full of the tragedy of genius withering on barren soil—Dunstable, Purcell, Wesley, or Sullivan" and advises young composers not to leave their country and come back "having forgotten their own musical tongue and with only a superficial smattering of any other." There are also shorter but winning pieces on Composing for the Films, in which he finds, "time limit inhibits the final perfection of inspiration" but admits it is "a splendid discipline"; Bach, the Great Bourgeois; A Musical Autobiography (of himself—and brief); an appreciation of Charles Villiers Stanford; and a program note on Bach's Mass in B Minor. A series of latter-day documents by a gifted musician of great simplicity and humanity.

R. M. K.

Songbook: Sing and Dance with the Pennsylvania Dutch, by Ruth L. Hausman (illustrated by Frances Lichten) is a bright and cheerful, truly informative collection of songs, history and customs of the early German settlers in that State. (Edward B. Marks Music Co., $2). This is a book of 111 pages, of size to fit the piano music rack, which contains a series of stories and music illustrating the origin and ways of the Plain People (Mennonites, Dunkards, Amish and Schwenkfelders), the Church People (Lutheran, Reformed sects, etc.) and the Moravians. There is a great deal of historical information, as well as a fine array of songs in the original dialects and English translations—also a colorful series of narratives about the various festivals and gatherings, foods, dress customs, taboos and employments. A worthwhile publication, opening new vistas—though the author admits it does not cover every phase of the subject. The book's charming decorations are in the style of the region and by an authority on the art of that state.

Pocket Scores: The Complete Organ Works of J. S. Bach are issued in eight little paper-covered books measuring about 5 by 6 and a half inches, by Lea Pocket Scores (P. O. Box 138, New York 32, 98 cents each), a photographic reduction from the Bach-Gesellschaft edition of the master's works. This vast gallery of music is printed clearly and represents a great achievement in a publishing sense, as it offers for less than eight dollars the entire treasure of the organ works, including the Clavieruebung, Chorale Preludes (Kirnberger's Collection and others), Chorale Preludes and Chorale Variations, 6 organ Sonatas, eighteen Preludes and Fugues, 6 Schuebler Chorales and 18 others, 3 Toccatas, Passacaglia, Canzona, Alla Breve, Pastorale, Trio, 4 Organ Concertos, 8 "Little" Preludes and Fugues, Fantasies, and various other Preludes and Fugues. Since these are from the Urtext edition, the collection provides a unique opportunity for organists, music-lovers generally and the record collector to possess one of the "Bibles" of the organ literature in authentic form.

Piano: Sonata, by Arthur Bliss, begins with a brief rhythmic motive which, through repetition in different registers of the keyboard, asserts a very positive mood, a unity of purpose maintained throughout. The initial motive gives way to pianistic writing, using melodies which can sing through the rather rich accompanying patterns. The second movement fulfills its direction, *sereno*, and the finale scampers capriciously as a finale should. The framework is generally post-romantic, and the performance is difficult but not discouragingly so. Lasting 21 minutes, it is dedicated to Mewton-Wood. Novello & Co., London.

For Voice and Piano: Kentucky Hills; When Music Sounds; and This Is Thy Hour, O Soul, by A. Crane Williams, are settings respectively of lyrics by Virginia Lyne Tunstall, Walter De La Mare and Walt Whitman. Kentucky Hills is a Nature piece which describes the various aspects of the landscape, and there is a fine climax to its six pages of rhapsodic vocal line with arpeggio accompaniment. (C to F sharp.) When Music Sounds is a dainty allegretto commenting poetically on the visions that are summoned by tone; it has a strong melodic vein. (D to F.) This Is Thy Hour, O Soul, is a paean about the soul's free flight to reality "away from books" and is marked by a typical Whitmanesque vision and aspiration. The setting has a strong climax and ends softly on a high F, being broadly melodious and simple. (C to F.) Paragon Music Publishers, N. Y. Published separately, 60c each.

For Piano

Six Preludes, by Ilhan Usmanbas, 85c. Titled Toccata, Siciliano, Praeludia Canonica, Two Songs, and Alla Francese, these are for the artist performer. The style of writing is personal with a harmonic order of originality, considerable freedom in the length of phrases and rapid change of meter, almost a kind of rubato composing. The quickly stated ideas demand a keen concentration and give the effect of fast changing, vivid colors. New music of interest. The Wistful Little Princess, by Anthony Donato and Meandering Mandarin, by Michael Brodsky, 35c each. Both have an oriental flavor in their melody or rhythms, and require expressive playing Grade 2.

Ballet Music for the Dance Studio, compiled by Alberta Ladd, $1.50. These 24 pieces are directed for use with various exercises used in a dancing school, and are grouped under suitable headings for the teacher. Their rhythmic variety and melodiousness should make them very useful, and they may be played by a pianist of moderate ability. Theodore Presser Co., Bryn Mawr, Pa.

Wings of Silver, composed by Radie Britain is an arpeggio study which uses chords broken between the two hands to portray the sense of gliding in a large plane. It is an andante number of two pages and of moderate difficulty, useful for the recitals of advanced piano students. Willis Music Co., Cincinnati. 35c.

Little Hands and Little Voices, music by Elliot Lawrence, text by Bickley Reichner, adapted for piano by Dorothy Brown Recknagel, provides eight tiny pieces with words for beginners, the titles picturesque, including Little Candles, A Great Big Bear, The Double Train, Little Voices, When Icicles Hang from the Sun, Tippy Toes, I Want a House, and Willie the Worm. The melodies are rhythmic, simple and lively, the words imaginative, the drawings animated. Elkan-Vogel Co., Phila., Pa.

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THE CHOIR CORNER

By Leon Carson

The Church and the Musician

As a thought for the New Year—there are two great forces closely allied, religion and music. The musician gains much from associating himself with both of these. (To be sure, one may work in the church and not be of it—an unfortunate state of affairs.) It is obvious, however, that an organist in most cases can practise his art only in a sacred edifice as things are today. Once there, most musicians, instrumental and vocal, become completely at home in an atmosphere awaiting their contribution of devoted service. Organists and choir-masters are fortunate in the environment in which they work, for there they find unselfish incentive and inspiration to do their best.

The church musician can—if imbued with the spirit of his religious environment—give impetus to the logic of faith through the sincere application of a consecrated art. This requires more than a perfunctory approach, because music contains inherently some of the same ingredients as religion, and these must be developed into realism of high standards through the combined channels of skill and devotion. To be successful, the incomparable power of voice and instrument must be infused by the participants with sincerity and consecration.

Minister of Music's Role

The rise of the Minister of Music in recent years has presented us with a title that to some may seem high-sounding. But through this office there is presented the opportunity of engaging in a labor that embodies an interrelated service, integrating the two great agencies of religion and music from the standpoint of worship, and not merely of professionalism. The true Minister of Music is not only the bearer of a title, a certificate of competency or a diploma of honor; he also must be a leader with all the personal and human qualities of conduct, sympathy and understanding that command respect—even inspiration. The Ministry of Music, when consecrated to worship in all humility, is a phase of religion itself, never detached from the sacred Word.

AGO Examinations

Announcement is made of the dates of American Guild of Organists examinations for 1954, as follows: Associateship and Fellowship: Organ work, Thursday or Friday morning, June 10 or 11. Paper work, Thursday and Friday afternoons, June 10 and 11. Choirmaster: Wednesday, June 9. For application blanks and all other details pertaining to these examinations, apply to the National Headquarters of the American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y.

Choral and Organ Notes

The Carol Service of Christmas Eve was repeated at Grace Church, N. Y., on Jan. 3; Ernest Mitchell, organist and choirmaster. Mr. Mitchell was also heard in an organ recital at the church on Jan. 8. . . . Portions of Handel's Messiah were sung at Calvary Church, N. Y., on Dec. 13, with Boyd Seghers, tenor; David Hewlett, organist and choirmaster. . . . Mozart's Requiem was performed under the direction of Walter Baker in Holy Trinity Lutheran Church,

SINGING ANGELS FROM GHENT ALTAR, painted by Hubert and Jan Van Eyck.

N. Y., on Jan. 3. . . . A noon organ recital was given in St. Paul's Chapel by Joseph Elliott on Jan. 6. . . . Haydn's The Creation was directed by W. Richard Weagly, with Virgil Fox at the organ, in the Riverside Church, N. Y., on Jan. 3. . . . The Bach Cantata group, with soloists, orchestra and chorus, will present Cantatas Nos. 116, 170 and 10, with Jennie Tourel as guest artist, on Feb. 17 at Town Hall; William H. Scheide, director. . . . Brahms' A German Requiem will be sung by the Oratorio Society of New York, Alfred Greenfield conducting, at St. Bartholomew's Church, Thursday evening, Feb. 25, at 8:45; George William Volkel will be at the organ.

NEW MUSIC FOR EASTER

Mixed Voices

O MAKE OUR HEARTS TO BLOSSOM, by Jos. W. Clokey. C. C. Birchard & Co., Boston, 15c.

A serious anthem for 7-part (SSAATBB) chorus, from He is Risen. The music is simply arranged, generally chordal in character, and built around text by Robert Hillyer. To be sung a cappella; piano accomp. for rehearsal. Vocal range and tessitura normal. 4 pages; approx. 2½ min.

JESUS CHRIST, MY SURE DEFENSE. Johann Crüger (1598-1662). Theo. Presser Co., Bryn Mawr, Pa., 15c.

This lovely old hymn tune, edited by Karlheinz and Irene Funk, for SATB in 3-2 and 2-2 time, and arranged for 3 stanzas, is suitable for Easter service. Text translated by Catherine Winkworth. To be sung a cappella. Vocal range and tessitura easy. 2 pages.

FESTIVAL SONG, by George Brandon. Canyon Press, Inc., E. Orange, N. J., 22c.

A short, joyous anthem, in carol mood, for SATB, with organ or piano accomp. Text and setting by George Brandon. Portion of anthem sung in unison. Easy vocal range and tessitura throughout. 5 pages.

JOY DAWNED AGAIN ON EASTER DAY, by Charles M. Hobbs. Canyon Press, Inc., E. Orange, N. J., 26c.

An impressive anthem for SAB; brass

quartet and organ accomp. Melody is from Geistliche Kirchengesäng (1623), to which Mr. Hobbs has given a festival setting. Verses 1 and 2 translated from the Latin by J. M. Neale; verse 3 by Athelston Riley (1858). Opens with unison chorus. Strong Alleluia-Amen conclusion. Music is relatively simple, but forceful, with normal vocal range and tessitura for all parts. 8 pages.

A CAROL FOR EASTER, by Charles T. Talmadge. Canyon Press, Inc., E. Orange, N. J., 22c.

A short anthem in carol form of two verses and refrain, for SATB a cappella. Text from the Fifth Century Latin (in English). Accomp. for rehearsal. Rather fast moving and joyous in character. Easy singing tessitura and range. 2 pages.

ALLELUIA! CHRIST IS RISEN, by Richard Warner. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London), 20c.

A big anthem, well constructed, for SATB, with Youth Choir ad lib., based on an old tune of J. D. Jones (1868). Text by Charles Wesley (1739). Organ or piano accomp. Occasional double parts. Music is joyous and spontaneous in character, with soprano, alto and tenor incidental soli. For effective execution required well-trained, capable choir of good size. Vocal range and tessitura normal. 10 pages.

CAROL OF JOY, Arr. by Alan Walker. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). 18c.

An Easter carol, based on a French tune and arranged for SATB chorus. Quaint text translated by Percy Dearmer (1867-1936). Organ accomp. Portions to be sung a cappella. Opens with all unison voices. Very easy singing range and tessitura. 5 pages.

CHRIST THE LORD IS RISEN AGAIN. Arr. by Pierce Getz. The H. W. Gray Co., N. Y. (Agents for Novello & Co., London), 18c.

An impressive anthem for well-balanced SATB chorus, based on a 13th century sacred folksong, with 16th century text translated by Catharine Winkworth. Opens with unison chorus, all parts joining. Portions in canon style. Effective conclusion in 4-part harmony. Normal vocal range and tessitura. 8 pages.

THE WAY TO JERUSALEM, by Harold W. Friedell. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). 20c.

A rather lengthy Palm Sunday anthem for SATB, with baritone solo. Text arr. by Leonard Young. Organ accomp. Moods varied, with occasional dramatic moments, depicting the ride to Jerusalem. An impressive number for well balanced choir. Tessitura normal. 10 pages.

O COME AND MOURN WITH ME, by David H. Williams. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London), 16c.

A simple but serious anthem for SATB, suitable for Lent or Holy Week use. Vocally and instrumentally is chordal in style. Organ accomp. ad lib. Appropriate text by Rev. Frederick W. Faber (1814-63). Easy vocal range. 4 pages.

Women's Voices

ALLELUIA! TO THE TRIUNE MAJESTY, by Richard Warner. C. C. Birchard & Co., Boston, 18c.

A joyful, triumphant anthem for SA or unison chorus of women's voices. Text by C. Wordsworth. The music is simple and tuneful in form and style, with impressive, broad concluding phrases. Easy tessitura. 6 pages.

SONG OF EASTER, by Achille P. Brogers. Carl Fischer, Inc., N. Y., 20c.

A virile anthem of contrasting calm and animated moods for 2-part (SA) chorus, with organ or piano accomp. Text from the Greek Office of Easter. Opens with unison soprano lines, followed by unison soprano and alto, and concludes in full chorus of harmonized parts. Strong Allelula ending. Normal singing range and tessitura. 7 pages. 3 min., 13 sec.

MY SHEPHERD WILL SUPPLY MY NEED, arr. by Virgil Thomson. H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London), 18c.

This traditional hymn-tune from the southern United States has been arranged with care and skill by Mr. Thomson, for SSAA a cappella. For the text, Psalm 23 has been paraphrased with a large degree of success. Rehearsal accomp. provided. Vocal range normal in two middle parts; somewhat more difficult in extreme upper and lower sections. Well marked for interpretative effects. Suitable for use by average choir in general service. 7 pages. Also published for SATB and TTBB.

Mixed Voices

BE THOU MY GUIDE, by Teresa Del Riego. Galaxy Music Corp., N. Y., 20c.

A simple anthem for general service, especially suitable for SATB small choir, with choral arrangement by William Stickles. Piano or organ accomp. Text by composer. Easy singing tessitura. Perf. time, 3½ min. 6 pages.

SINE NOMINE, by Ralph Vaughan Williams, Carl Fischer, Inc., N. Y., 20c.

A powerful and appealing anthem for SATB, arranged by Earl Rosenberg. Hymn text by William W. How ("For all the Saints who from their labors rest"). Piano or organ accomp. Choral work starts with a full chorus in unison. Soprano descant. Portions of anthem to be sung a cappella. Strong "Alleluia" conclusion. Effective for general or festival use. Vocal tessitura normal throughout. 7 pages.

For Organ

A LITTLE ORGAN BOOK. A. & C. Black, Ltd., London, (C. C. Birchard & Co., Boston), $2.

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American Opera for Mannes College

The Opera Department and Orchestra of the Mannes College of Music will present the New York premiere of Eastward in Eden, lyric drama in four acts by Jan Meyerowitz, with libretto in English by Dorothy Gardner, on May 26 and 27 next at the Hunter Playhouse, New York. The work will be conducted by Carl Bamberger and staged by Ralph Herbert, musical and stage directors respectively of the Mannes College's Opera Department. Richard Rychtarik is the scenic adviser. The three served in the same capacity for the successful American premiere of Martinu's Comedy on the Bridge, which won the New York Music Critics Circle Award for opera in 1951. The new work, premiered in November, 1951, by the opera department of Wayne University in Indiana, deals with the life of Emily Dickinson, the American poet. It is based on the play of the same name produced on Broadway in 1947.

Dutch Music at N. Y. College

Arved Kurtz, violinist, and Otto Herz, pianist, of the New York College of Music, are presenting a program of sonatas by modern Dutch composers in the recital hall of the college on Jan. 15. The concert, which includes a premiere of the Sonata (1933) by Henk Badings and performances of sonatas by Jurriaan Andriessen and the late Willem Pijper, is under the auspices of the college and the Committee for Netherlands Music which serves as adviser to the Netherlands Embassy in Washington, D. C. Dr. Kurtz, who is director of New York College of Music, has played recitals in Holland on European tours, and Dr. Herz also is associated with modern music of Holland. A reception follows the concert for Baron J. A. de Vos van Steenwijk, Consul General of the Netherlands in New York, and Baroness de Vos van Steenwijk.

Laszlo Varga, solo cellist of the New York Philharmonic-Symphony, has joined the faculty of the New York College of Music.

Edwin Hughes' Pianists Active

Edwin Hughes is conducting piano classes ni both New York and Washington this season. Hughes pupils who have made public appearances recently include Ronald Hodges, winner of the Radio Luxembourg $1,000 Award, who played the Gaspard de la Nuit Suite of Ravel on the November program of The Bohemians at the Harvard Club, gave recitals in Port Washington, N. Y., and elsewhere, and has won the Hour of Music award which gives him an appearance at the Colony Club in New York. Dorothy Garver was soloist for the two opening concerts of the Long Island Orchestra, under Christos Vrionides, in Lawrence and Babylon, N. Y. The Lawrence concert was reviewed by critics from various parts of the country who attended the Music Critics Workshop held under the joint auspices of the Music Critics Circle of New York, the New York Philharmonic-Symphony and the American Symphony Orchestra League. Miss Garver also gave a program for the Five Towns Music Foundation on Long Island. For the tenth time, Jayne Winfield, 18-year-old North Carolina pianist, won the North Carolina State Symphony competition, and is to be soloist in the Beethoven E flat concerto with the orchestra on its spring tour. Jack Tait was heard in recital in Washington, D. C. A recent recitalist at Finch College was Josephine Caruso. Alberta Childs played the MacDowell D minor Concerto at the Stephen Foster Memorial in Pittsburgh. Anthony Chanaka accompanied Charlotte Batigne in an all-Fauré program at the National Gallery of Art, Washington, D. C. The Woman's Club in Winter Park, Fla., presented Jeannine Romer in recital.

Hanson Hall of Fame Elector

ROCHESTER, N. Y.—Dr. Howard Hanson, director of the Eastman School of Music, has been made a member of the board of electors of the Hall of Fame of New York University. As one of 100 distinguished citizens, Dr. Hanson will help select candidates for memorial in the Hall of Fame, which now has more than 80 names, but only one American musical celebrity, Stephen Foster.

Dr. Hanson was one of the speakers before the convention of the Eastern Division of the College Band Directors National Association, at which the Eastman School was host. He cited vast improvement in tonal qualities of band instruments, particularly the trombone, in the last generation.

Ceylonese Writes Work for Queen

Douglas Ferdinand, young Ceylonese music student studying violin, composition and conducting at the Eastman School, has written a composition in tribute to Queen Elizabeth II with the hope that it may be played on the occasion of her visit to Ceylon in the spring. It is entitled A Song of Salutation, and calls for a chorus of 500 school children and a full wind and brass band. Mr. Ferdinand, a fellow of the Trinity College of Music in London, and holder of associate, licentiate, and graduate diplomas of the Royal College of Music in London and Academy of Music, has twice appeared before the queen.

Orpheus at Boston Conservatory

BOSTON—Students from the vocal, instrumental, choral and dance departments of the Boston Conservatory of Music joined in presenting Gluck's opera Orpheus to capacity audiences in the Conservatory Auditorium on Dec. 18, 19, 20 and 21. The cast included Ofra Dudnik of Tel-Aviv as Orpheus; Carmella Visco of Boston, Euridice; and Catherine Helms, Orlando, Fla., Amor. All are from the Opera Workshop Class of Iride Pilla. The chorus was trained by Roubik Gregorian and the choreography was by Jan Veen and Ruth Sandholm. Attilio Poto, general musical director, conducted all performances. While the opera department presents excerpts from various works each year, this was the first complete opera presented by the school. Proceeds went to the general scholarship fund.

School Notes

Roger Sessions will represent music in a symposium, The Frontiers of Knowledge, to be held at the Waltham, Mass., campus of Brandeis University, Jan. 15, marking the inauguration of the Graduate School of Arts and Sciences. . . .

The National Association of Schools of Music has accredited and elected to associate membership the Department of Music of the Catholic University of America, Washington, D. C. Under the guidance of John B. Paul, the University established music as a division two years ago, and has just raised it to a department, with Mr. Paul as head.

Ralph Kirkpatrick, harpsichordist, assistant professor of harpsichord playing at the Yale University School of Music, played 12 early and eight late sonatas by Domenico Scarlatti on Jan. 7 in Sprague Memorial Hall, Yale, the first of a cycle of three recitals devoted to the younger Scarlatti.

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Greater Advances in Choral Recording Needed

By Dean Eckertsen

Practically every city and town in the country has its choral organizations. Unfortunately, there is a dearth of choral ensembles of artistic caliber comparable to the numerous professional instrumental bodies playing throughout the nation. And it is doubtful whether even one is supported by private and public patronage in the same way as are many orchestras. This is truly a disquieting phenomenon in our musical and cultural life.

Amateur choral groups outnumber by far the same type of instrumental ensembles. Why have professional choral groups equal in number and artistic quality to those in the instrumental field not been developed in this country?

Two factors are mainly responsible. First, there is the hazy conception of the elements which enter into the building of a good choral group and a satisfying performance by it. The result is that choruses with an indifferent tone quality, ragged attack, bad balance of its sections, lackadaisical dynamics, poor conglomerate diction, and even defective intonation abound.

Second, there is the constant repetition of the same standard works and a lack of initiative in exploring the field of choral composition. Many music-lovers and musicians who know a great deal about the orchestral and chamber music of the famous composers are much less aware of the wealth of fine choral works by the same masters. These masterpieces are rarely mentioned or performed anywhere. The general public is even less conversant with very early and new choral music which would enrich programs.

Some Constructive Proposals

What can be done to improve the situation? Choral groups must be galvanized into a new pride in their work and a desire to extend their activities. Choral conductors must be infused with the same ideal, and some must re-orient their conceptions of choral structure and performance. An artistic choral performance is impossible unless each section of a choir sings as one voice, unless there is a tonal unification of the many individual voices of a section into a good and even quality. The different sections must also be well balanced in sonority. As with a good solo singer, there must be a collective clarity of diction, and the combined voices must be trained to faultless intonation. This is perhaps to state an ideal condition, but it is an ideal toward which every choral conductor should patiently strive.

Furthermore, every member of a choral group should develop all-around musicianship and be trained to read music with facility, so that the group may prepare any composition with no more rehearsal than do the leading symphony orchestras.

Every choral conductor should also delve deeply into the vast choral literature in order constantly to present new works. The leader must stimulate every member of his chorus to take more than a passing interest in the rich store of unperformed compositions and in this way help him, and themselves, to enhance the repertoire of their organization.

An immense audience awaits the emergence of fine professional choral groups —not only concert audiences, but those on radio and TV, and above all the tremendous field of record-buyers. Many of the standard choral works with orchestral accompaniment have been recorded, but they are a mere fraction of the many other scores equally good which await such use.

Maazel Conducts in Italy

Lorin Maazel, American conductor, on Christmas Eve led a concert in the Teatro Massimo, Bellini, Italy, taking the place of Pierre Dervaux on 24 hours notice. Mr. Maazel has been invited by the alumni association of the Verdi Conservatory in Milan to give an all-Hindemith program in which he will direct the little opera Hin und Zurück, and play the Violin Solo Sonata, op. 31, No. 1. In a second program at the conservatory, he plans to offer a Bach Sonata in E for Violin and Piano, the Bartok unaccompanied sonata, the Prokofieff Sonata for Violin and Piano, op. 94, and the first performance of Sandbank's Music for Violin and Pianoforte.

Delta Omicron Composition Contest Is Announced

Delta Omicron announces a new contest open to American women composers. Manuscripts must be unpublished, the works being for ensembles of women's voices, and the closing date is Nov. 15, 1954. Those interested may write to Lela Hanmer, American Conservatory of Music, Kimball, Hall, Chicago 4, Ill., for particulars.

New National honorary members have recently been named by Delta Omicron. Irmgard Seefried, leading soprano of the Vienna Opera and now with the Metropolitan, who made her American debut as soprano soloist with the Cincinnati Symphony under Thor Johnson on Oct. 19, 1951, was initiated into Delta Omicron after her Chicago Concert in October. Milwaukee chapters of Delta Omicron, Zeta Epsilon, Psi and Lambda took part in the initiation ceremonies with Lela Hanmer, National Honorary chairman, officiating. During the Delta Omicron Conference, Lucienne DeSimplaire, former leading soprano of the Brussels Theatre de La Monnaie and Opera-Comique of Paris, now living in Colorado as concert artist and instructor in voice in Colorado State College, was initiated. She is the wife of Will Schwartz, conductor of the Ft. Collins Civic Symphony. Elizabeth A. H. Green, assistant professor of music education at the University of Michigan, author of numerous articles and pamphlets on string pedagogy, concert violinist and conductor, became a National Honorary Member last May at Ann Arbor, Mich.

Jean Graham, pianist winner of the Stillman Kelley Award of the National Federation of Music Clubs and the Leventritt Foundation Prize. appeared in recital in Jordan Hall, Boston, on Dec. 4.

Philadelphians' Series Changed

The Philadelphia Orchestra series on CBS Radio, under Eugene Ormandy, opens Jan. 16, instead of Jan. 2, as previously scheduled, and the program will be as originally announced.

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Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Jan. 15. New York Philharmonic-Symphony, CH, A; Detroit Symphony, CH, E; American Chamber Opera Society in "Paride ed Elena," TH, E; National Arts Club Chamber Music Concert, CRH, E.

Jan. 16. Boston Symphony, CH, A; New York Philharmonic-Symphony, CH, E; Adolphe Frezin, cellist, TH, A.

Jan. 17. New York Philharmonic-Symphony, CH, A; Concert Society of New York (Szymon Goldberg String Ensemble and Paul Doktor, violist), TH, 5:30 p.m.; Patricia Grant Lewis, pianist, TH, E; George Szpinalski, violinist, CRH, A; Charles Hummer, tenor, CRH, E; Donald Johnson, voice recital, 5:30 p.m., CFCH.

Jan. 18. William Stevens, pianist, TH, E.

Jan. 19. Philadelphia Orchestra, CH, E; Eugene Gash, pianist, TH, E; Ilario Pitaro, violinist, CRH, E; Winifred Cecil and Gibner King, "Joy in Singing," CFCH.

Jan. 20. Ralph Kirkpatrick, harpsichordist, TH, E; Estelle Best, chamber music recital, CFCH, E.

Jan. 21. New York Philharmonic-Symphony, CH, E; Warren Mould, pianist, TH, E; Severin Turel, pianist, CRH, E.

Jan. 22. New York Philharmonic-Symphony, CH, A; Walter Gieseking, pianist, CH, E; Evi Lilvak, violinist, TH, E; Amalia Bischoff, soprano, CRH, E.

Jan. 23. New York Philharmonic-Symphony, Children's Concert, CH, M; Alexander Kutin conducting Balalaika Symphony, CH, E; Milton Schaefer, pianist, TH, A; National Association for American Composers and Conductors, TH, 5:30 p.m.; Golden Hill Chorus, CH, E; Mikulas Grosz, violinist, CRH, E; Fontainebleau Alumni Association, CFCH, 5:30 p.m.

Jan. 24. New York Philharmonic-Symphony, CH, A; George Moore, baritone, TH, A; Concert Society of New York (Hungarian Quartet), TH, 5:30 p.m.; International Society for Contemporary Music, CRH, E; Collegium Musicum, CFCH, 5:30 p.m.

Jan. 25. Little Orchestra Society (Thomas Scherman, conductor; Maria Stader, soprano, and Bernard Garfield, bassoonist), TH, E; Jacqueline Bazinet, soprano, CRH, E.

Jan. 26. Malcuzynski, pianist, CH, E; Janet Schumacher, mezzo-soprano, TH, E; Sylvia Marlowe, harpichord quartet, CRH, E; Winifred Cecil and Gibner King, "Joy in Singing," CFCH, 5:30 p.m.

Jan. 27. The Dessoff Choirs, CH, E; Eugene List, pianist, TH, E.

Jan. 28. New York Philharmonic-Symphony, CH, E; Muriel O'Malley, contralto, TH, E.

Jan. 29. New York Philharmonic-Symphony, CH, A; Campoli, violinist, TH, E; Society of Classic Guitar, CFCH, E.

Jan. 30. New York Philharmonic-Symphony, CH, E; Katherine Bacon, pianist, TH, A; Ray Crabtree, composer, TH, 5:30 p.m.; Franklin D. Roosevelt Birthday-Memorial Concert, TH, E; Nadine Brewer, soprano, CRH, E.

Jan. 31. New York Philharmonic-Symphony, CH, A; Music Education League Winners with the Little Orchestra Society, TH, A; Concert Society of New York (Albeneri Trio), TH, 5:30 p.m.; Catherine Reiner, soprano, TH, E; Composers Workshop, jazz concert, CRH, E; Flute Club, CFCH, 5:30 p.m.

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